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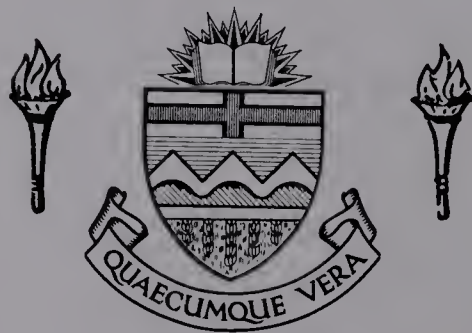
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THE UNIVERSITY OF ALBERTA

THE TREATMENT OF LOVE IN BOOKS III AND IV OF

THE FAERIE QUEENE

BY

ITSUYO HIGASHINAKA



A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "The Treatment of Love in Books III and IV of The Faerie Queene," submitted by Itsuyo Higashinaka in partial fulfilment of the requirements for the degree of Master of Arts.

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## ABSTRACT

Spenser uses the idea of love melancholy as a poetic device to present the course of a love attachment from its beginning to its end. While the idea of love as a disease enables him to depict the mental and physiological state of the lover, it does not help Spenser present his moral opinions of love. Ultimately it is Spenser's concern to recommend to the reader what he regards as chastity, by which he means virtuous love leading to marriage. He embodies his concept of ideal love in the person of Britomart, the heroine of the Legend of Chastity. She is to arrive at what Spenser regards as chastity, and he uses allegory to develop his theory of love. He justifies sexual love in marriage, while rejecting courtly love, the cult of adultery. He also introduces many false lovers, because he believes his concept of ideal love can best be explained when it is presented in contrast with its opposite.



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## INTRODUCTION

Edmund Spenser lived in the latter half of the Sixteenth Century, and his literary pursuits were much influenced by the ethos of his age. As E.M.W. Tillyard sees it in his The Elizabethan World Picture, however, the ethos of the Renaissance owes much to that of the preceding age. New ways of thinking were emerging and people were aware of them. Yet, generally speaking, mediaeval ideas were taken for granted, and the Elizabethans felt comfortable in accepting them. An idea is slow to change or disappear once it establishes itself. It lingers within the mind of a man, even when other ideas begin to surround him. Spenser is deeply indebted to the traditional thought of the mediaeval age. His success lies in the fact that he could assimilate and re-express the older values, and create something of his own. That is to say, he synthesized several ideas so that he could create his own world of literature.

The Renaissance age is both modern and ancient. It is rich in resources. In the first place, it inherits Christianity as the absolute authority and ultimate sanction. One of the most important Christian influences is the idea of the great chain of being, which supported and maintained the raison d'être of the absolute monarch. If God is perfect and so is his will, the political and social hierarchy ordained by God could not be questioned. To quote Raleigh quoted in Tillyard's The Elizabethan World Picture:





Shall we therefore value honour and riches at nothing and neglect them as unnecessary and vain? Certainly no. For that infinite wisdom of God, which hath disting<sup>u</sup>ished his angels by degrees, which hath given greater and less light and beauty to heavenly bodies, which hath made differences between beasts and birds, created the eagle and the fly, the cedar and the shrub, and among stones given the tincture to the ruby and the quickest light to the diamond, hath also ordained kings, dukes or leaders of the people, magistrates, judges, and other degrees among men.

The idea of order is well reflected in Spenser's treatment of love. He considers the love between high personages more worthy, and capable of arousing nobler emotions. Spenser objects to the unequal match, because it can shake the solidity of the established world order. Furthermore, since the love passion is so powerful that it can drive a man to frenzy, especially the nobility should be acquainted with the right approach to love, because they decide the course of a nation, and cannot afford to turn mad by love, Spenser's treatment of love cannot be dissociated from the maintenance of a body politic.

Spenser's approval and praise of marriage is also the product of a Christian thought. If God teaches man to 'increase and multiply', marriage which leads to propagation cannot be bad. In fact the stories of many men and women in Books III and IV of The Faerie Queene end in marriage. Spenser's glorification of marriage culminates in the procession of the rivers and seas at the wedding of Florimell and Marinell.

While marriage is to<sup>be</sup> blessed and praised, Spenser is more interested in depicting the various stages of love which lead to marriage. He expounds on how to practise and achieve ideal love before one can enter the blessed state of wedlock. This is where he shows a debt to other mediaeval ideas of love. Neo-Platonism was popular



in the Renaissance. It is basically a Platonic philosophy blended with Christianity, and has much to say about love and beauty. The lover is asked to love and appreciate the inner beauty of his beloved as well as the outer beauty, while he employs himself in virtuous deeds. This Neo-Platonic stress on the appreciation of inner beauty somehow puts restraint upon the lover's pursuit of bodily pleasure. Spenser's use of this idea makes the situation of a love relationship very thrilling and tantalizing. Artegall must wait long before he can share the bed with Britomart.

Another important influence on Spenser's concept of love is the tradition of courtly love. The idea of courtly love is a strange mixture of the sacred and the profane. While a lady is worshipped by her lover like the virgin Mary, in the end she must deceive her husband to be loyal to this cult of adultery. As C.S. Lewis points out in The Allegory of Love, Spenser's intention is to reject courtly love and praise Christian marriage. Yet he cannot dismiss this glorious world of adultery. He employs the idea to a great extent to describe the subtle, refined dealings of the love relationship, while he rejects the philosophical side of courtly love. Thematically Spenser's exposition of Christian marriage would have been very dull, if courtly love had not been opposed to it as an antithesis.

The idea of love melancholy is another debt Spenser owes to the literary convention of the Western world. As Lawrence Babb explains in his The Elizabethan Malady, the Elizabethans made much use of this quasi-scientific diagnosis of love. The idea of love melancholy enabled Elizabethan writers to describe the various stages of the





love, passion, and Spenser was not an exception.

These are the main ideas which Spenser owes to his age and the preceding one. Yet on the whole his treatment of love is unique and his own. To Spenser sexual love can be either good or bad according to the lover's behaviour. Several principal lovers in The Faerie Queene gradually come to know the meaning of ideal love by going through a process of trial and error. There are also many lovers who practise false love, and turn out to be allegorical temptations to those who try to practise ideal love. The tension of the poem, as far as the treatment of love is concerned, lies in allegorical warfare between ideal love and false love. Spenser's main task in Books III and IV of The Faerie Queene is to interpret and explain this troublesome thing called sexual passion and to give it a moral support.



## CHAPTER I

### LOVE AS A DISEASE

One finds many contradictions and ambiguities in the Elizabethan idea of love as a malady. The idea is by no means a scientific one to a modern mind, and both medical writers and men of letters of classical and medieval times contributed to the forming of this idea of love as a disease.<sup>1</sup> The love malady or love melancholy, forms a part of what is called 'Elizabethan psychology,' about which L.C.T. Forrest says:

Elizabethan psychology is a hodge-podge of utterly contradictory "facts", conflicting theories, hopelessly inter-mixed, overlapping terms, and extremely variable and ill-kept distinctions.<sup>2</sup>

Though what Forrest says of Elizabethan psychology is true to some extent, one cannot deny that there are theories and patterns of thinking which find agreement among the scholars and physicians of the day. I apply the Elizabethan idea of love as a disease to Books III and IV of The Faerie Queene, not because the idea is scientific or coherent, but because Spenser reflects the contemporary view of love in his poem, irrespective of the contradictions and ambiguities that exist in the idea.<sup>3</sup>

Love treated in this chapter concerns only love between man and woman. One suffers from love melancholy when his beloved does not grant him his desire. Burton draws a distinction between love in its normal state and love turned to a disease:





Love indeed (I may not deny) first united provinces, built cities, and by a perpetual generation makes and preserves mankind, propagates the Church; but if it rage it is no more love, but burning lust, disease, frenzy, madness, hell.<sup>4</sup>

Love melancholy is also called heroical love.<sup>5</sup> Ferrand suggests that this kind of melancholy may be called 'heroical' "happily for that great personages are more inclinable to this maladie, then the common sort of people."<sup>6</sup> Surely the love melancholy described in The Faerie Queene reflects the quotation above, though it is also shared by such creatures as the Witch's Son or Malbecco, who cannot be considered high personages. In The Faerie Queene love melancholy can attack all sorts of lovers, whether they are noble or common, young or old, good or bad. It is a disease from which any one suffers when he desires to possess his beloved. The disease is aggravated when he is hindered from possessing her.

Love melancholy is considered to follow a certain course just like any other disease. It has its causes and symptoms, which foretell its effects--prognostics, as the Elizabethans called them. A doctor or any one who is skilled in the lore of the love malady can apply cures to the sick lover to prevent him from falling into a worse state of the disease. I shall discuss Spenser's treatment of love melancholy in The Faerie Queene in the same order as that adopted by Elizabethan writers on love melancholy, that is, its causes, symptoms, prognostics and cures, and to each section is prefixed a corresponding summary of the theory of love melancholy.



### The Causes of Love Melancholy

In the first place I want to discuss what can be called the antecedent causes of love and love melancholy, the discussion of which will show what kind of people are prone to love and suffer from it. It was quite natural for Elizabethan writers on love to think those who are apt to fall in love are also likely to suffer from love melancholy. These causes of love have mainly to do with the idea of the humours.

The abundance of blood is a cause of love, since it produces sperm which is "nothing else but Blood, made white by the Natural Heat, and Excrement of the Third Digestion, which provokes nature either by its quantity or quality to evacuate it."<sup>7</sup> Therefore sanguine people, who are moist and warm, the nature of the humour blood, are easily caught by love. Young people are most apt to love, since youth is the sanguine age. Burton says:

sanguine ... are soon caught, young folks most apt to love, and by their good wills, saith Lucian, 'would have a bout with every one they see.'<sup>8</sup>

Generally speaking, the love world of The Faerie Queene is that of youth. It is considered unnatural for the old to love. Malbecco, who is "old, and withered like hay," is unfit to supply 'Faire ladies service.' (III, ix, 5) Moral accusation is also implied in the lust of the old Fisher, whose 'frozen spight' or 'congealed flesh' is incited to lust by the sight of the fair Florimell. The terms 'frozen' and 'congealed' reflect the idea of the melancholy humour, dry and cold, which is abundant in old age. The abundance of blood does not necessarily lead to love melancholy, if the lover is granted his wish,





or is cured by medical treatment. When he reaches the melancholy stage of the disease, he becomes cold and dry, showing the nature of the melancholy humour.

Ferrand cites the following six items as what can be called the antecedent causes of love melancholy. They are air, diet, idleness, sleeping and walking, evacuation and retention, and passions of the mind.

As for meats and drinks, those which are "Hot, Flatuous, very Nutritive,"<sup>9</sup> are a great cause of the love malady. Wine is a cause since it "inflames the blood, and makes men the more prone to lust."<sup>10</sup> Aromatical things, and fried or salt meats are dangerous. Especially salt is bad on account of its heat and acrimony which are provocations of lust.<sup>11</sup>

Idleness is another important cause of love melancholy:

(An idle man) is at leisure to entertain his own sad Thoughts ..., all the affections of the mind and too much Thinking, doe dry up the Blood, and make it Melancholy.<sup>12</sup>

Burton is more literary than physiological, quoting from classical authors who write on idleness.

The poets ... did well to feign all shepherds lovers, to give themselves to songs and dalliances, because they lived such idle lives. For love, as Theophrastus defines it, is otiosi animi affectus, and affection of an idle mind, or as Seneca describes it, Juventa gignitur, luxu nutritur, ferris alitur; otioque interlaetae fortunae bona, youth begets it, riot maintains it, idleness nourisheth it, etc.<sup>13</sup>

Too much sleep makes a man inclined to lust, while to sleep upon one's back is a provocation to venery. Physiologically, "immoderate waking dries the Braine, and causes Melancholy."<sup>14</sup> Retention of the seed is especially bad in "such persons as live at ease, and feed high."<sup>15</sup>



The seed has to be evacuated occasionally. Among the passions of the mind fear and sadness are a great cause since they "dry up the whole body, but especially the Heart, quenching and destroying the naturall Heat and vitall spirits, and withall cause excessive waking, spoile digestion, thicken the blood and make it melancholy."<sup>16</sup> Along with the causes mentioned above Ferrand cites his version of five senses as the causes of love melancholy. They are seeing, hearing, talking, kissing and smelling. They can be called immediate causes of love and the love malady since the lover is in the presence of his beloved in exercising most of the five senses linked by Ferrand.

The sight of the beloved is the most immediate and powerful cause of love; especially it is by seeing the beauty of the beloved that the lover comes to be threatened by love melancholy. Andreas Laurentius explains how this malady is caused physiologically by sight; love finds entrance through the eyes, and pouring through the veins into the liver,

doth suddenly imprint a burning desire to obtaine the thing, which is or seemeth worthie to be beloved, setteth concupiscense on fire, ... posteth in haste to the heart, to surprise and winne the same: ... afterward assaileth and setteth upon reason, and all the other principall powers of the minde so fiercely, as that she subdueth them, and maketh them her vassales and slaves. Then ... the man is quite vndone and cast away, the senses are wondring to and fro, vp and downe, reason is confounded, the imagination corrupted, the talk fond and senseless.<sup>17</sup>

The sight of the beloved as a cause of love is a commonplace in the Elizabethan literature. For instance the song in the casket scene in The Merchant of Venice reflects the idea directly:

Tell me where is fancy bred,  
Or in the heart or in the head?  
How begot, how nourished?







Reply, reply.  
 It is engender'd in the eyes,  
 With gazing fed.<sup>18</sup>

To hear lascivious songs and sonnets or listen to music can be a cause of the love malady. To read "lascivious and dishonest bookes on ... seed, generation, ... secret diseases, concerning the Impotency of men, and Barrennesse of women has a bad effect as well as the Fabulous Love-Stories of the Poets."<sup>19</sup> Talking can become a cause since "Familiarity and frequent conversation winnes affection."<sup>20</sup> Laughing and smiling are dangerous since women use these to inveigle and deceive fond lovers who "are so frequently mistaken, and led into a fool's paradise."<sup>21</sup> Kissing is very dangerous, which is "as a burden on a song, and a most forcible battery, as infectious, ... as the poison of a spider; a great allurements, a fire itself, ... the prologue of burning lust, ... lust itself."<sup>22</sup> Smelling causes love melancholy, perfume especially having power to ensnare the lover.<sup>23</sup>

Besides the five senses as set by Ferrand, according to Burton there are many other causes which are provocative of love. Some of the notable ones are opportunity of time and place, apparel, money and dowry, and so forth.<sup>24</sup>

In many cases Spenser's characters fall in love through the power of sight. Britomart falls in love with Artegall by seeing him in a vision in Merlin's mirror. To her eyes he is a 'comely knight', and "The Damzel well did view his personage,/ And liked well." (III, ii, 26) Timias' love for Belphebe shows immediately that Spenser is conscious of the idea. It is the sight of the beauty of



Belpheobe that causes him to love her:

Still whenas he beheld the heauenly Mayd,  
Whiles dayly plaisters to his wound she layd,  
So still has malady the more increast,  
The whiles her matchless beautie him dismayd.  
(III, V, 43)

Spenser even uses the term 'malady' to describe Timias' love.

The sight of Florimell causes love in several characters. The Witch's Son's lust is set on fire when he finds "The fairest creature, that he euer saw." (III, vii, 13) Apart from the sight as a cause of love, it is laziness that turns him to lust and hence to the love malady:

all the day before the sunny rayes  
He vs'd to slug, or sleepe in slothful shade:  
Such laesinesse both lewd and poore attonce him made.  
(III, vii, 12)

Idleness, we know, is an important cause of love melancholy. Florimell also kindles fire in the withered body of the Old Fisher, when he sees 'her faire face' and 'snowy skin'. (III, viii, 24) The beauty of the false Florimell dazes the eyes of the Witch's Son and Braggadocchio, and causes strife between Blandamour and Paridell.

The episode at Castle Joyeous reflects much of the idea of love melancholy. Malecasta, the Lady of Delight, is attended by six knights, Gardante, Parlante, Jocante, Basciante, Bacchante and Noctante. The job of these knights is to force any knight passing by the castle to love Malecasta. Allegorically speaking, these knights are various means by which Malecasta seduces knights, and makes them serve her instead of their own ladies. Saying that internal correlation is important in interpreting The Faerie Queene, Alastair Fowler relates the episode of Castle Joyeous to that of the Castle of Malbecco through





the function of these six attendants.<sup>25</sup> According to Fowler each of the six attendants has an allegorical meaning. Gardante means crafty glance, Parlante fair speech, Jocante, playing, Basciante, kissing, Bacchante, using wine as an opportunity for flirtation and Noctante, illicit meeting by night. In other words these six allegorical meanings represented by the six knights are the means by which Malecasta tries to seduce Britomart, and Paridell attempts to ensnare Hellenore.<sup>26</sup> For a student of love melancholy, however, these knights express some of the causes of love expounded by the medical writers of the time. Parlante, Gardante and Basciante are equivalent to talking, seeing and kissing, three of the 'five senses' set down by Ferrand. Wine represented by Bacchante is provocative of lust. According to Ferrand the lover is advised to keep away from music, playing upon the viol or lute, plays, revels, masks or dancing.<sup>27</sup> Jocante can possibly express these aspects of mirth. Noctante can be related to the 'importunity and opportunity of time and place' mentioned by Burton. The following quotation which Burton derived from Terence is very appropriate to explain the function of Noctante:

when, as I say, nox, vinum, et adolescencia, youth, wine, and night, shall concur, nox amoris et quietus conscia 'tis a wonder they be not all plunged over head and ears in love ....<sup>28</sup> [night, the time for love and rest],

'Darke was the Euening, fit for louers stealth (III, x, 12)," when Paridell and Hellenore run away from Malbecco. Grisseyde receives Troilus' love on a rainy and windy night.<sup>29</sup> Given the same causes of love, or more properly the same incitements to lustful love, Britomart rejects them though she is wounded slightly by Gardante. Hellenore





succumbs to, and even welcomes them. Though Spenser is conscious of the idea of love melancholy in depicting the causes of his characters' *malady*, he does not employ his knowledge of it too extensively. And there is only some suggestion of the physiological treatment of the disease.

### The Symptoms of Love Melancholy

Burton divides the symptoms of love melancholy into two classes, of body and of mind, the former more concerning the physiological aspects of the disease. To start with the former, Thomas More sets down some of the symptoms of body in a verse, in which he urges the lover of God to imitate the fervency of the lover of women:

The lover is of colour deed and pale:  
There wyll no slepe in to his eyen stalk;  
He favoereth neyther mete, wyne, nor ale.<sup>30</sup>

The lover becomes lean and pines away with insomnia, cares, sighs, groans, griefs, sadness, and so forth. Burton gives a physiological reason for all these bodily signs of love melancholy:

Jason Pratensis gives, "because of the distraction of the spirits, the liver doth not perform his part, nor turns the aliment into blood; and for that cause the members are weak for want of sustenance, they are lean and pine, as the herbs of my garden to this month of May, for want of rain."<sup>31</sup>

The eyes of the lover are sunk into his head, dry and hollow.<sup>32</sup> The lover is unable to sleep because of various fancies and imaginations;<sup>33</sup> slumber is attended on by a thousand Phantasmes, and fearful dreames, so that they awake oftentimes more discontented, sad, pensive, melancholy, and fearfull, then before.<sup>34</sup>

As other symptoms of love Burton cites quickening of pulse, blushing, unequal pulse, palpitation of heart and nose-bleeding.<sup>35</sup>

George Farquar's The Beaux Strategem shows how persistant this





tradition of love melancholy was even in the Eighteenth Century:

Arch. ... What are the signs and tokens of that passion?

Cher. A stealing look, a stammering tongue, words improbable, designs impossible, and actions impracticable.<sup>36</sup>

Still another bodily symptom is that the lover becomes hot because of the flame of love. The burning fire of love which is quite often used as a metaphor comes to bear its literal meaning, too, and it does much internal damage to the body. Burton quotes Abraham Hoffenmannus who talks about one who died for love:

his heart was combust, his liver smoky, his lungs dried up, insomuch that he [Empedocles] verily believed that his soul was either sod or roasted through the vehemency of Love's fire.<sup>37</sup>

Among symptoms of the mind fear and sorrow are said to be the two main signs of love melancholy, but there are many others:

"From it [love]," saith Austin, "arise biting cares, perturbations, passions, sorrows, fears, suspicions, discontents, contentions, discords, wars, treacheries, enmities, flattery, cozening, riot, lust, impudence, cruelty, knavery, etc."<sup>38</sup>

While the medical view of love gives many symptoms, the courtly love tradition is by no means without them, though it has nothing to do with the physiology of love. The idea that the lover becomes pensive and melancholy is a commonplace in courtly love:

Love produces a chronic state of anxiety. The lover is a prey to doubts and fears of every sort. He stands in awe of his lady.<sup>39</sup>

And the logical result of this is illness. In other words love becomes a disease. There can be found many similarities between the two ideas of love. The reason for this is that the idea of love melancholy owes its existence to many ideas of love that have preceded it. While both ideas are indebted to classical sources



the courtly love tradition is incorporated to some extent in the idea of love melancholy.<sup>40</sup>

The symptoms of love can also be recognized by how the lover acts. The lover is seen to fall to "treachery, force and villaney, and set his life at stake at last to accomplish his desire."<sup>41</sup> In other words, the lover becomes absurd and unreasonable, not knowing what he is doing. Bacon says that riches and wisdom leave the lover when he is too indulgent in amorous affection.<sup>42</sup> It should be noted that reason is utterly confounded in the state of violent love. Nicholas Breton singing about the futility of love, says what happens to reason when one is in love:

Wit, bewicht with wanton beauty,  
Lost the rains of reasons bridle,  
And, in folly all too idle,  
Brake the bonds of reasons duty.<sup>43</sup>

The lover who has lost the power of reason is convinced of all the perfections of his beloved. The lover "sees Helen's beauty in a brow of Egypt."<sup>44</sup> All these symptoms of love can lead to bad effects, unless some cures are applied. A skillful doctor is to detect the disease of a patient when he sees some symptoms of love.

Spenser employs the contemporary love psychology to a considerable extent. The symptoms of both mind and body are intermixed in his treatment. Britomart, after seeing Artegall in a vision in Merlin's mirror, is caught by love melancholy:

Sad, solemne, sowre, and full of fancies fraile  
She woxe; yet wist she neither how, nor why,  
Yet wist, she was not well at ease perdy,  
Yet thought it was not loue, but some melancholy.  
(III, ii, 27)





She is unable to sleep at night; she is kept awake with sad sighs and sorrow. She weeps, and if ever she gets some sleep, it is attended by dreadful dreams and fantasy. Britomart's nurse, Glauce, fears lest it should be love that is tormenting her since she, like medical writers on love, can distinguish a sufferer 'By known signes and passions'. She procures many remedies, but all are in vain:

she still did waste, and still did wayle,  
That through long langour, and hart-bur~~n~~ning brame  
She shortly like a pyned ghost became.  
(III, ii, 52)

She shuns seeing people who are enjoying the mirth of youth, and chooses a corner to dwell on her thoughts. She suffers from the fire caused by love, like any other lover. And the description of the fire is somewhat physiological:

For no no vsuall fire, no vsuall rage  
It is, O Nurse, which on my life doth feed,  
And sucks the bloud, which from my hart doth bleed.  
(III, ii, 37)

Not only her heart, but all her entrails become affected and "flow with poysnous gore (III, ii, 39)" after she swallows "the hidden hooke with baite (III, ii, 38)" that is, after she has seen Artegall in the mirror. The image is both metaphorical and literal.

Though Britomart is always chaste and never loses reason, she is afraid her reason might succumb to the power of her love passion. Coming to the sea-coast, she breaks into a complaint, seeing herself as a bark tossed to and fro at the mercy of the winds. She apostrophizes the god of the winds to bring the bark to a safe haven before it is shipwrecked. As J.S. Weld says, the god of the





winds is a metaphor for reason.<sup>45</sup> Thus Britomart shows the signs of melancholy both of mind and body.

Timias, suffering from his love for Belpheobe, is another typical case of love melancholy, and Spenser gives a physiological treatment of his disease. His love disease

As a victour proud, gan ransack fast  
His inward parts, and all his entrayles wast,  
That neither bloud in face, nor life in hart  
It left, but both did quite drye up and blast.  
(III, v, 48)

Though Spenser does not explicitly say so, the condition of Timias' disease seems to be caused by the heat of love as the fourth line of the above quotation shows. Malecasta likewise shows bodily signs of love:

[She] all attonce discovered her desire  
With sighes, and sobs, and plaints, and piteous grieffe,  
The outward sparkes of her in burning fire.  
(III, i, 53)

Paridell, though his motive to seek the love of Hellenore is only to satisfy his lust, feigns love-sickness and shows signs of love melancholy:

He sigh'd, he sob'd, he swownd, he perdy dyde,  
And cast himselfe on ground her fast besyde.  
Tho when againe he him bethought to liue,  
He wept, and wayld, and false laments belyde.  
(III, x, 7)

It ought to be noticed, however, that the signs of the love malady which both Malecasta and Paridell show not only derive from the idea of love as a disease, but also stand in the courtly love tradition. Especially the Malbecco episode, in which Paridell and Hellenore engage in adulterous love, is typically courtly. In courtly love



the lover "not only submits to grievous torment but actually welcomes it."<sup>46</sup> In other words the lover is expected to act like a pathetic, love-sick figure in the tradition of courtly love. Paridell goes to its extreme, perfectly playing the role of a courtly lover.

Marinell probably shows the most typical signs of love melancholy. He suffers from the disease because he cannot come near Florimell, who has been put into prison by Proteus on account of her fidelity to Marinell. Having taken neither food nor sleep, he weeps, pines and languishes,

That in short space his wonted cheareful hew  
 Gan fade, and liuely spirits deaded quight:  
 His cheeke bones raw, and eie-pits hollow grew,  
 And brawney armes had lost their knowen might,  
 That nothing like himselfe he seem'd in sight.  
 Ere long so weake of limbe, and sicke of loue  
 He woxe, that lenger he nought stand upright,  
 But to his bed was brought, and layd aboue,  
 Like rueful ghost, unable once to stirre or moue.  
 (V, xii, 20)

Thus Spenser employs much of the idea of love melancholy in depicting the symptoms of the love disease in his characters.

#### The Prognostics of Love Melancholy

Burton, citing Gordonius, says, "... the prognostication is they [lovers] will either run mad or die."<sup>47</sup> None of Spenser's characters commits suicide or actually runs mad because of love. The Witch's Son's anger comes close to madness when he threatens to kill his mother after Florimell's escape. Spenser, however, talks about the many suitors of Mirabella who

Through such her stubborn stifnesse, and hard hart,  
 ... for want of remedie  
 Did languish long in life consuming smart,





And at the last through dreary dolour die.  
(VI, vii, 31)

Here it is apparent that Spenser is conscious of love as a disease, as he says these wretches wanted a remedy.

Some characters would seek death rather than continuance of the pains of love. Britomart is seeking death when she says, "nought for me but death there doth remaine." (III, ii, 35) Florimell, who has sought the heart of Marinell in vain for a long time cares no more about her life. She addresses the gods of seas:

if ye deeme me death for louing one  
That loues not me, then do it not prolong,  
But let me die and end my daies attone,  
And let him liue unlou'd or loue himselfe alone.  
(IV, xii, 9)

Scudamour is so pessimistic about the prospect of rescuing Amoret that he asks Britomart to let him be alone:

Faire Amoret must dwell in wicked chaines,  
And Scudamour here dye with sorrowing.  
(III, xi, 24)

### The Cures of Love Melancholy

The remedies of the love malady can be divided into psychological and physiological remedies; the former more concern diversion of the mind, while the latter more concern physical remedies.

In order to prevent the lover from suffering from the love malady, it is important to withstand love's beginning. The lover is advised to refrain from seeing the object of his love, and to forget anything which can be associated with her. So travelling is suggested as an antidote. If it does not help cure the lover, some other means may be used. To speak ill of his beloved is one of them.



One can recommend another woman; "the old love is ever thrust out by the new."<sup>48</sup> Good counsels can also prevent the lover from worsening his disease:

[The counsellor] must first of all assay to draw him with fayre words from the fond and foolish imaginations, showing him the danger whereinto he doth cast himselfe headlong, and setting before him the examples of such as have been ouerthrowne thereby, as not onely losing their liues, but their soules also.<sup>49</sup>

Some counsels are nothing but anti-feminist. Women alter in appearance; women are inconstant; beauty fades away, and so forth. Ferrand would have the lover believe "Beauty, and chastity seldome meet in one person."<sup>50</sup> According to John Lyly the lover gains nothing by courting a woman, whatever the result may be.

If my Lady yeelde to be my louer is it not lykely she will be anothers lemman? and if she be a modest matrone my labour is lost.<sup>51</sup>

There are other remedies. To occupy oneself is effective. Thus any kind of exercise is good. Hard study is good, but if it does not do any good, "employ thyself to martial feats, to iusts, to turnnays, to all torments rather then to loiter in loue and spend thy life in ye laps of Ladyes."<sup>52</sup> Such diversions as music, plays, or seeing sights are also suggested since these can cheer up the lover.

To turn to physiological remedies, diet is important. The lover must refrain from foods which cause venery as "soft Eggs, Partridges, Pigeons, Sparrows, Quails, Hare; and ... Green Geese," since they are "Nutritive, Hot, Flatulent, and Melancholy."<sup>53</sup> The lover is recommended to take bread and water since "wine inflames the blood and makes men the more prone to lust."<sup>54</sup> Even fasting is suggested since "Hunger ... is a friend of Virginity, so is it an enemy to





lasciviousness."<sup>55</sup>

Purging of bad humours is also effective. Bathing is good, especially in cold mineral water since it "coole the Liver, confort the Stomach, and purge the Blood."<sup>56</sup> As a surgical remedy blood-letting is very important since blood makes sperm, which in turn makes men lustful. Various parts of the body are suggested for opening the veins, such as the right arm, behind the ears, the ham vein, or the liver. When the disease is serious, to open the common vein is good. And "if the blood runne black, grosse, and very thick, we may then take away a good quantity of it."<sup>57</sup>

When all these remedies fail, there are certain unlawful means, such as philters, magic, charms and so forth.<sup>58</sup> These are not to be recommended to Christians, since they are devilish and forbidden.<sup>59</sup> Yet the best and final cure of love melancholy is to let the lover have his desire. Burton quotes Avicenna:

When you have all done, saith Avicenna, "there is no speedier or safer course than to join the parties together according to their desires and wishes, the custom and form of law; and so we have seen him quickly restored to his former health, that was languished away to skin and bones; after his desire was satisfied, his discontent ceased, and we thought it strange; our opinion is therefore that in such cases nature is to be obeyed."<sup>60</sup>

Spenser treats the cure of love melancholy most elaborately in the cases of Britomart and the Witch's Son, and to a lesser degree, of Marinell. In the case of Britomart it is Glauce, her nurse, who tries to cure her disease. She sounds just like any Elizabethan medical writer on love. When she hears Britomart's confession that she has fallen in love with the vision in the mirror, she first asks



her to withstand the beginning:

if thou may with reason yet repress  
 The growing euill, ere it strength haue got,  
 And thee abandoned wholly doe possesse,  
 Against it strongly striue, and yield thee not.  
 (III, ii, 46)

On the next morning they go to church in order to drive out Britomart's sickness. Yet this does not do much good. She falls into the same suffering after returning home. Now it is time for the nurse to administer some medicines to her, which "are said to abate desires of venery, and to procure barrenness."<sup>61</sup> They are rue, savine, camphire, calamint and dill. Glauce goes even further and uses unlawful means:

taking thrise three hairs from off her head,  
 Them trebly breaded in a three fold lace,  
 And round about the pots mouth, bound the thread,  
 And after hauing whispered a space  
 Certaine sad words, with hallow voice and bace,  
 She to the virgin said, thrise said she it;  
 Come daughter come, come; spit vpon my face,  
 Spit thrise vpon me, thrise vpon me spit;  
 The' vneuen number for this businesse is most fit.  
 (III, ii, 50)

When neither herbs, nor charms, nor counsel can help cure the disease of Britomart, she and her nurse seek Merlin to get some help, since Glauce fears Britomart may die. Merlin tells them that it is "the straight course of heauenly destiny (III, ii, 24)" that she has come to love the vision of Artegall. Glauce has already persuaded her to seek Artegall since she well knows the best cure of this dangerous disease which leads one even to death is to let her enjoy her lover:

if the passion mayster thy fraile might,  
 So that needs loue or death must be thy lot,  
 Then I auow to thee, by wrong or right





To compasse thy desire, and find that loued knight.  
(III, ii, 46)

later in the poem, when she is betrothed to Artegall, her disease goes, though a new kind of melancholy, jealousy, is to attend her when Artegall's return is delayed.

The Witch's Son is given a typical prescription for his love malady by his mother. He falls ill when Florimell leaves their hut in secret. At the beginning the Witch tries ordinary means to cure a lover:

All wayes she sought, him to restore to plight,  
With herbs, with charms, with counsell, and with teares,  
But tears, nor charms, nor herbs, nor counsell might  
Asswage the fury, which his entrails teares.  
(III, vii, 21)

The Witch knows that the best cure is to let him have his desire. First, she tries to bring Florimell back. When that fails, she uses an unlawful means, magic. She succeeds in producing a being that looks exactly like Florimell. Her son takes the work of 'the wicked art' for true Florimell;

Tho fast her clipping twixt his armes twaine,  
Extremely ioyed in so happie sight,  
And soone forgot his former sickly paine.  
(III, vii, 10)

Marinell falls ill when he falls in love with Florimell. Like a faithful courtly lover he tries to hide the cause of his sickness and the name of his lady, though he shows all the signs of love melancholy. Unable to detect the cause of her son's illness, her mother first entreats Tryphon in vain to cure him. Then she summons Apollo, 'King of Leaches', who tells her that the cause of her son's illness is love.



At the request of the mother Florimell is released from prison by the command of Neptune. When Marinell sees her angelic face,

His cheared heart eftsoones away gan chace  
Sad death, reuiued with her sweet inspection,  
And feeble spirit inly felt reflection.  
(IV, xii, 34)

Thus Spenser reflects the idea of love melancholy to a considerable extent in writing about its cures. Spenser is distrustful of the physicians of love melancholy who administer medicines to cure the love disease. The poet in Amoretti is scornful of a doctor who "would apply fit medicines for my bodies best reliefe (Amoretti, L)," since he cannot cure the disease of the heart which is "of all the body chiefe." The cure of the heart brings about the cure of the disease. In other words the only remedy which Spenser prizes is the best and final one, that is, to let the lover enjoy his lady. The love malady of most of the lovers in The Faerie Queene is gone when they are granted their wish, while psychological or physiological prescriptions fail. The poet in Amoretti entreats his lady: "... my lyfes Leach doe you your skill reueale, / and with one salue both hart and body heale." (Amoretti, L.)

#### Jealous Melancholy

Burton regards jealousy as one kind of love melancholy and gives it an independent treatment. Jealousy is "an unspeakable torment, a hellish torture, an infernal plague, (as Ariosto calls it) 'a fury, a continual fever, full of suspicion, fear and sorrow, a martyrdom, a mirth-marring monster.'<sup>62</sup> In courtly love jealousy is not a disease, but "is recommended ... as a sure means of increasing





the lover's affection."<sup>63</sup> To Burton and other medical writers on love, however, it is a disease which can result in grave consequences, so that proper remedies should be applied to it. Like any other branch of love melancholy jealous melancholy has its causes, symptoms, prognostics, and cures.

Idleness is one cause of jealousy. Incompatibility in age is another, since old men are likely to be impotent, and consequently to fear that their young wives will enjoy sexual satisfaction somewhere else. Long absence is a cause since it gives a wife or husband an opportunity to seek a lover. Deformity and barrenness can be causes of jealousy, too. Burton also cites such causes as stars, hot climate, and so forth.<sup>64</sup> As for the symptoms of jealousy, Burton lists the following:

Besides those strange gestures of staring, frowning, grinning, rolling of eyes, menacing, ghastly looks, broken pace, interrupt, precipitate half-turns. He will sometimes sigh, weep, sob for anger, ... swear and belie, slander any man, curse, threaten, brawl, scold, fight; and sometimes again flatter, and speak fair, ask forgiveness, kiss and coll, condemn his rashness and folly, vow, protest and swear he will never do so again.<sup>65</sup>

Among the prognostics, jealous people cherish suspicion and hatred, which may lead to madness, and in madness they tend not only to kill themselves, but also others.

The cures of jealousy, as in other melancholy, lie in treatments by some contrary passion, good counsel and persuasion. Idleness is to be shunned. Patience is recommended. The lover should not care much about what other people say: "Wise men bear their horns in their hearts, fools on their foreheads."<sup>66</sup>

Throughout The Faerie Queene Spenser is very conscious of



the jealousy that accompanies love. There are three characters who suffer from jealous melancholy excessively. In Malbecco Spenser shows how hateful a thing jealousy is, and grants no sympathy to Malbecco, whose wife, Hellenore, elopes with Paridell only to be cast off after he has satisfied his sexual desires. Malbecco's jealousy arises from the incompatibility in age between him and his wife:

Malbecco he, and Hellenore she hight,  
Vnfitly yokt together in one teeme,  
That is the cause, why neuer any knight  
Is suffered here to enter.  
(III, ix, 6)

He is old and "Vnfit faire Ladies seruice to supply." (III, ix, 5) Therefore he puts restraint upon her freedom. He is afraid that she will enjoy more pleasure with younger men.

The symptoms of his jealous melancholy are seen in his conduct as well as in his bodily appearance:

He rau'd, he wept, he stampt, he lowd did cry,  
And all the passions, that in man may light,  
Did him attonce oppresse, and vex his caytiue spright.  
(III, x, 59)

He can get no sleep. Grief and horror possess him. He wastes and pines away. Even a physiological change takes place in his blood, after he has fed on toads and frogs, which

in his cold complexion do breed  
A filthy bloud, or humour rancorous,  
Matter of doubt and dread suspitious  
That doth with cureless care consume the hart,  
Corrupts the stomache with gall vitious,  
Croscuts the liuer with internall smart,  
And doth transfixe the soule with deathes eternall dart.  
(III, x, 59)

The prognostics of his jealousy are madness and suicide. He throws





himself from a cliff only to find himself on some rocks, where he becomes the personification of 'Gealousie'. It is too late to apply any cure to him.

Britomart's jealousy comes when Artegall delays his return; a long absence is the cause. She fears lest some new love has possessed his heart. Not hearing Talus' report about Artegall's misfortune to the end, she hastily concludes that he has been untrue to her and accuses not only him, but herself who has yielded to him so easily. The symptoms of her jealousy are as follows:

A while she walkt, and chaft; a while she threw  
Her selfe vppon her bed, and did lament:  
Yet did she not lament with loude alew,  
As women wont, but with deepe sighes and singults few.  
(V, vi, 13)

Spenser does not dwell on description of the prognostics of her jealousy. Britomart is depicted as one capable of controlling her passions by reason. At most she resolves to fight with Artegall to revenge his breach of faith. However, when she comes to know the exact circumstance of his delay, her jealousy disappears, and she only thinks of wreaking revenge on Radigund.

Scudamour is also assailed by jealousy. Hearing Ate's false accusation that Britomart is enjoying Amoret, he becomes so angered that it is with difficulty that he refrains from killing Britomart's nurse, Glauce, his companion:

he the more with furious rage was fyred,  
And thrise his hand to kill her did vpreare,  
And thrise he drew it backe: so did at last forbear.  
(IV, i, 54)

He is on the verge of madness, in the state of which he almost inflicts violence on others. These are the prognostics of his



jealous melancholy.

The symptoms of his jealousy are described allegorically when he visits the House of Care. He is unable to sleep, molested by the sound of hammers, bellows, the dog's barking, the crowing cock, the owl and so forth. If he has any sleep at all, he is wakened by one of the servants of Care. He is so tormented by the disquiet that in his face

The signs of anguish one mote plainely read,  
And ghesse the man to be dismayed with gealous dread.  
(IV, v, 45)

Unless his suspicion is cleared, there is no medicine to cure his jealousy; "Dan Phebus self cannot a salve provide." (IV, vi, 2)

The jealousy does not leave him until he comes to know that Britomart is a woman. The cause of his jealousy is 'through misconception':

Jealousy springs indifferently from that which is, and from that which is not, nor perhaps never shall be.<sup>67</sup>

While Scudamour manages to refrain from slaying Glauce, Phedon kills his innocent lady by misconception. He tells what an agonizing<sup>thing</sup> jealousy is:

Me liefer were ten thousand deaths prief,  
Then wound of gealous worme, and shame of such reprief.  
(II, iv, 28)

As has been shown throughout the chapter, Spenser is very much aware of the idea of love melancholy. The idea is applied, mainly as a poetic device, to the passages concerning the sufferings proper to the various stages of love; Spenser sees love as a continual suffering before it is consummated. I have not attached moral





judgment in the discussion of the love disease, but tried to show how Spenser employs the idea to depict the course of the disease objectively. At least his use of love melancholy shows the enormous difficulty of coping with sexual love. The lover can go wrong and bring about disaster if he has a misconception about love and applies it in practice. In the next chapter I shall discuss the false attitudes to love and their consequences, to show Spenser's moral judgment of love.



## CHAPTER II

## FALSE LOVE

neuer let th' ensample of the bad  
 Offend the good: for good by paragone  
 Of euill, may more notably be rad,  
 As white seems fairer, macht with blacke attone.  
 (III, ix, 2)

As the quotation above would suggest, Spenser, in depicting love passion, contrasts ideal love with false love. In the present chapter I should like to discuss Spenser's treatment of wrong kinds of love which prevent the lover from attaining ideal love. I should also like to discuss various effects arising from unsatisfactory notions and practices of love.

Spenser describes obstacles to attaining and maintaining ideal love mostly in the descriptions of what can be called lust figures, and in their relation to other characters who come in contact with them. These figures are Lust, Argante, Ollyphant, and Corflambo. While these lust figures are symbolic themselves, when they start acting upon other characters they bear allegorical implications as well. They can be differentiated from other characters trapped by them in that they lack any human characteristic except for their lustfulness. They are there in the poem to bare the look of lust to the mind's eye of the reader. Spenser presents lust by describing the ghastly, inhuman appearances of these figures. They are all of giant's race, and, in order to satisfy their sexual appetite, snatch





away men and women.

Among these four figures the most important one is Lust, since he is not only given a detailed bodily description which enables the reader to visualize what lust is, but is also shown to commit horrible acts of lust. He is a giant, taller than man 'by a span'. His whole body is one gigantic male sexual organ which has committed rape. Spenser's descriptions are daring and almost shocking. He has a huge nose,

Full dreadfully empurpled all with bloud;  
And downe both sides two wide long eares did glow  
(IV, vii, 6)

His waist is all covered by thick hair, and

he liu'd all on rauin and on rape  
Of men and beasts; and <sup>fed</sup> on fleshly gore,  
The signe wherof yet stain'd his bloody lips afore.<sup>1</sup>  
(IV, vii, 5)

Symbolically Lust is aggressive male sexuality which stands in the way of chaste women and preys on them. To know exactly what Spenser means allegorically by the figure of Lust, we have to look into those characters who come in contact with him. I shall talk about this after I have presented the other lust figures.

Ollyphant and Argante are brother and sister, born of the incest between Typhoeus and his mother, Earth. They are said to have committed incest themselves, even in their mother's womb before their birth. Argante seeks young men to satisfy her desire, and even "suffered beasts her body to deflowre." (III, vii, 49) Ollyphant, who also lives "Gainst nature's law, and good behauioure" (III, vii, 49), "surpassed his sex masculine, In beastly use."



(III, xi, 4) What they stand for is clear; they are unnaturally excessive sexuality in both men and women, which will choose any means to slake its fire.

Corflambo, as his name indicates, is the same kind of character as the other three. He is born of a giantess and is "Of stature, huge and horrible of hew." (IV, vii, 38) His occupation is described thus;

most of strength and beautie his desire  
Was spoyle to make, and wast them vnto naught,  
By casting secret flakes of lustfull fire  
From his false eyes, into their harts and parts entire.  
(IV, viii, 48)

It is only when we look into the various reasons for which Amoret, AEmylia, the Squire of Dames, the Squire of Low Degree, and an unidentified young man are endangered by the giants that we come to understand certain aspects of false love inimical to ideal love as Spenser sees it. And his use of allegory is at work right here.

Amoret finds herself in great affliction twice in the poem: Busirane, who has brought in the Mask of Cupid at Amoret's wedding, carries her away from the banquet table and keeps her for seven months (IV, i, 3-4), while later Lust bears her off to his den. My view is that Spenser wanted to convey two things particularly by these episodes; that is, the rejection of courtly love, and Amoret's fear of marriage which cannot exist without sexual relationship. Both cases are concerned with sexual passion in one way or another. Amoret does not fall prey to her own sexual appetite, but she does fall prey to her conception of bodily contact, or of aggressive male sexuality as she looks at it in her mind. In saying





this, I am referring to the allegorical implications of the episodes, and not to the literal meanings which clearly show Amoret being assailed sexually by Busirane and by Lust.

What is precisely implied in Busirane will be made clear if we look into the episode at the House of Busirane in which Britomart sees the Mask of Cupid pass by, subdues Busirane, and saves Amoret. The episode is essential to the understanding of Spenser's idea of ideal love as opposed to that of false love. The art of courtly love as set down by Andreas Capellanus bases its main doctrine on adulterous love. One of the thirty-one rules states, "marriage is no real excuse for not loving."<sup>2</sup> Here we have to remind ourselves of the fact that it is the Christian marriage which Spenser takes pains to describe in the person of Britomart. Since Britomart is the heroine of the Legend of Chastity, the other characters are important in proportion to how much they reveal the gradual awareness of chastity, or ideal love on the part of Britomart. And it is Britomart who saves Amoret from the hands of Busirane. That is to say, Busirane is a force which confronts Britomart allegorically, and which stands in the way of <sup>the</sup> Christian marriage.

A further and more careful study of the Mask of Cupid is necessary to see what really lies as foe to the idea of the Christian marriage. As C.S. Lewis points out, Books III and IV depict "the final struggle between the romance of marriage and the romance of adultery."<sup>3</sup> When Britomart enters the House of Busirane, she sees many enticing love stories depicted in the tapestries. The stories





tell how Cupid rages and subdues gods and goddesses. Cupid here represents lust that will seek any means to find its vent. The figures incited by the power of Cupid such as Jove, Mars, Phoebus, Neptune, and so forth engage in promiscuity, and Jove, and Mars especially are shown to be committing adultery. How Spenser reacts to this kind of love is shown by the scene in which the people who pray to the image of Cupid are said to be committing 'fowle Idolotree.' (III, xi, 49) Mars sheds 'womanish tears', and "Kings Queenes, Lords Ladies, Knights and Damsels gent (III, xi, 46)" also suffer from the passion of love and end in misery. While these stories show the strong power of love passion over both gods and men, the noble and the common, they also show the world of adultery and promiscuity, an essential part of the idea of courtly love, though the world of mythology probably cannot be associated with courtly love.

When Britomart steps into the other room to see the Mask of Cupid, what confronts her is definitely the tradition of courtly love. Here she sees a train of allegorical figures accompanying Cupid right out of The Romance of the Rose.<sup>4</sup> There is, however, no glorification of courtly love, but its rejection in spite of all its sweetness. Spenser is very much conscious of the tradition of courtly love:

a joyous fellowship issewed  
Of minstrals, making goodly merriment,  
With wanton Bards, and Rhymers impudent,  
All which together sung full chearefully.  
A lay of loutes delight, with sweet conceit.  
(III, xii, 5)

In this episode Amoret becomes an abstract idea, who is accompanied by Despight and Cruelty, and in whose bosom is a knife which "dyde in





sanguine red her skin all snowy cleene." (III, xii, 20) She ceases to be a woman of flesh and blood, but represents one process of Britomart's struggle to attain ideal love. All the figures of love's court marching in front of Britomart's eyes are to be read as the bad, seeming-good, sweet, or heart-rending aspects of love which eventually lead the lover to destruction. To be more precise, the successful rescue of Amoret by Britomart is to mean the triumph of <sup>the</sup> Christian marriage over courtly love.

How the long tradition of courtly love, or the glorification of adulterous love, persists is seen in Britomart's experience in the House of Busirane. The Faerie Queene aims at educating men and women. Therefore the heroes and heroines in the poem attain their goal gradually through trial and error.<sup>5</sup> Britomart is by no means an exception. Earlier in the poem she is wounded by an arrow shot by Gardante in Castle Joyeous, who represents one of the many common-places in the court of love.<sup>6</sup> (III, i, 65) The same sort of thing happens to Britomart in the House of Busirane. She is not entirely unsusceptible to the temptations of courtly love. Her safety is endangered by the power of lust. The image of Cupid makes "Her fraile senses dazed" (III, xi, 49) with its brightness. Furthermore Busirane succeeds in wounding her:

From her, to whom his fury first he ment,  
The wicked weapon rashly he did wrest,  
And turning to her selfe his fell intent,  
Vnwares it strooke into her snowie chest,  
That little drops empurpled her faire brest.  
(III, xii, 33)

All of these incidents indicate several difficulties Britomart has to





meet and overcome in order to attain ideal love. As for Amoret, Britomart's presence overshadows her stature as a character. Apart from her importance in supplying narrative elements, she is there only to heighten the allegorical achievements of her patron.

The episode of Lust carrying away Amoret concerns Amoret as a living person to a great extent, though ultimately Spenser is again describing one phase of Britomart's mind which she has to overcome to reach her goal of chastity. I have mentioned how Lust is so described as to arouse horror in the mind of a virgin who has no sophistication about the relationship of men and women. The incident should be taken as a psychological nightmare of a virgin who is horrified at the prospect of bodily contact with her beloved even in their lawful wedding bed. We might even go so far as to say that Lust is a figure given its shape by the working of her mind. She can be seen as an Elizabethan version of Jeanne, the heroine of De Maupassant's Une Vie, who feels nothing but terror at the sexual approach of her husband on their first night.

Lust snatches not only Amoret, but AEmylia as well. The latter, however, has another reason to get involved in this misfortune. While Amoret lacks the proper understanding of sexual passion, AEmylia cannot guide her love passion so as to suit the ethos of the society in which she lives. She meets Lust when she goes to a hiding-place to meet the Squire of Low Degree with the intention of eloping with him. In other words, she meets her misfortune when she tries to marry her inferior against social convention. Spenser is indicating that an unequal match stands in the way of attaining ideal love.<sup>7</sup> AEmylia





herself is aware that she is risking her 'state and dignitee'. (IV, vii, 15) She consequently becomes a rebel against society. So her lover, the Squire of Low Degree, is not to be tolerated, and he becomes a prisoner of Corflambo. Spenser is not very explicit as to what becomes of them ultimately, dwelling mainly on the marriage of Placidias with Poeana. He is rather hesitant to show the result of this unequal courtship. The reader is supposed to surmise that they become man and wife from these lines:

Thus when the Prince had perfectly compylde  
These paires of friends in peace and setled rest.  
(IV, ix, 17)

Yet the question as to whether AEmylia's parents have given them consent to marry remains unsolved. When so many other courtships end in marriage, this particular episode strangely lacks a clear-cut conclusion. Possibly Spenser did not want to take direct issue with their relationship. Their case may have been very touchy to Spenser, since, though their elopement is to be censured, their love is at least based upon mutual agreement which constitutes one phase of Spenser's idea of ideal love.

The Squire of Dames is snatched away by Argante because this advocate of courtly love goes too far in his loyalty to his lady. E.B. Fowler states, "A second general law demands of the courtly lover absolute loyalty both to the beloved and to the God of Love."<sup>8</sup> His unswervingness is to be regarded highly, because constancy in love in other characters is prized by Spenser. The Squire of Dames, however, carries this rule of courtly love to such an extent that he becomes the slave of his lady. Allegorically his safety is endangered by





Argante because he indulges in sexual promiscuity, which is the greatest foe to Spenser's ideal love.

Apart from those characters who are assailed by the race of giants, there are other characters who represent false love. As a matter of fact, Books III and IV abound in this type of character. We notice these figures at first glance, since they are what E.M. Forster calls 'flat' characters. Spenser's characters are either good or bad, though good ones carry faults with them which ought to be reformed. As for bad characters in the middle books of The Faerie Queene, they can all be called 'lust' figures, since it is always their 'brutish lust' which puts them in the group of bad characters. I shall discuss some of the more important bad characters, to show how Spenser's concept of false love finds its expression among them.

The Witch's Son is one of them. He is a 'flat' bad character, who "cast to love her [Florimell] in his brutish mind; / No lous, but brutish lust, that was so beastly tind." (III, vii, 15) There is, however, something charming about him when he plays a courtly lover, bringing little birds or garlands of flowers to please Florimell. The mask he wears as a courtly lover slips off when he "Extremely ioyed in so happie sight (III, viii, 10)" of the false Florimell, who resembles Florimell only in her outer appearance, and who changes her lovers one after another. He not only shows inconstancy in love, but cannot distinguish reality from appearance. Also he betrays himself unworthy of the true courtly lover when he runs away at Braggadocchio's threat, not defending his lady. There are other characters who are





similar to the Witch's Son. Poeana is "giuen to vaine delight, / And eke too loose of life, and eke of loue too light." (IV, vii, 49)

Blandamour chances upon the false Florimell, the sight of whom "prickt his wanton mind / With sting of lust, that reasons eye did blind." (IV, ii, 5) To Spenser these characters are dangerous because their promiscuity is opposed to his idea of ideal love, which should lead to the Christian marriage.

Along with the episodes at the castle Joyeous and at the House of Busirane, the episode at the Castle Malbecco is worth noticing, since the reader is made to witness one case of adultery from its beginning to its end. Even the names of the two principal characters imply this theme. The name 'Paridell' is a coinage of Spenser's after Paris who brings about the fall of Troy by adultery. Paridell's discourse on his lineage is important, since he himself traces his ancestry to Paris. 'Hellenore' is made out of Helen, and she is called by Spenser 'seconde Hellene'. Malbecco is unable to satisfy the sexual desire of a young woman like Hellenore, because he is "old, and withered like hay, / Vnfit faire Ladies seruice to supply." (III, ix, 5) Paridell and Hellenore succeed in eloping, but Hellenore is cast away by Paridell after he has satisfied his bodily need, and she joins a heard of satyrs. True, Spenser is censorious of these adulterers, as Chaucer is of May and her lover in The Merchant's Tale. But Spenser's censure is the severest towards Malbecco. We do not know the situation in which Malbecco and Hellenore became man and wife. Spenser does not give the motive for their marriage. The only fact given is that they are "Vnfitly yokt together in one teeme." (III, ix, 6)





While Spenser repudiates Paridell and Hellenore, he gives a tacit approval to the natural vent of sexual passion, especially that of Hellenore, when he makes Malbecco mainly responsible for the adultery.

Inconstancy in love is rejected not only in Spenser's ideal love, but in the tradition of courtly love. Capellanus says "love comes to an end if one of the lovers breaks faith or tries to break faith with the other."<sup>9</sup> Inconstancy in love, which has been treated at random earlier in this chapter, finds the expression of its essence in the allegorized figure of Lecherie at the House of Pride:

Inconstant man, that loued all he saw  
And lusted after all, that he did loue,  
Ne would his looser life be tied to law,  
But ioyed weake wemens hearts to tempt and proue  
If from their loyall loues he might then moue.  
(I, iv, 26)

This allegorical summary of inconstancy in a love incited only by sexual passion permeates several characters in the poem. For instance, Blandamour, Paridell's rival for the hand of the snowy Florimell,

Would change his liking, and new Lemans proue;  
But Paridell of loue, did make no threasure,  
But lusted after all, that him did moue.  
(IV, ix, 21)

Flourdelis, the lady of Sir Bourbon, is rebuked by Artegall because she breaks faith vowed to him and accepts Grandtorto.<sup>10</sup> The same view is repeated by Britomart when she hears the news of Artegall's captivity at the hands of Radigund.<sup>11</sup> These characters are presented in sharp contrast to such characters as Florimell, Amoret, or Britomart, who will endure any hardships to be faithful to their own lovers.





Though inconstancy in love is to be shunned as a foe of ideal love, its badness can be softened when mastery comes in. As has been pointed out earlier, Hellenore can win the reader's sympathy. Sir Satyrane's comment on Malbecco is this:

Extremely mad the man I surely deeme,  
That weenes with watch and hard restraint to stay  
A woman's will, which is disposed to go astray.<sup>12</sup>  
(III, ix, 6)

Britomart says to the six attendants of the Lady of Delight, who force a knight to quit his lady and love the Lady of Delight instead:

Ne may loue be compeld by maisterie;  
For soone as maisterie comes, sweet loue anone  
Taketh his nimble wings, and soon away is gone.  
(III, i, 25)

Love should depend upon the agreement of the man and woman concerned, and should not be forced upon anyone. Both Proteus and Radigund are undesirable wooers to Spenser, because the former, though he first woos Florimell as a typical courtly lover might do, uses threats in the end, while the latter puts Artegall in prison because he will not serve her intention.

Spenser takes pains to describe various aspects of false love, because they are harmful not only to individuals, but also to their societies. The effects of love have been treated in the first chapter under the headings of symptoms and prognostics of love melancholy. In that case the effects were mainly concerned with individuals, and not much moral judgment has been ascribed to those effects because one cannot assume responsibility for a disease. This part of the chapter concerns those effects of false love which are morally wrong, and are inimical to the well-being of both an individual and his society. As





T.R. Roche says, "Spenser, like Virgil, sees love as a force that can<sup>13</sup> destroy nations as well as individuals."

The Faerie Queene is a world of chivalry, from which Spenser borrows ideas so as to create his own fictitious world. If Spenser rejects adulterous love associated with the chivalric world, the idea of knight-errantry is by no means relinquished. The chief occupation of a knight is to achieve whatever quest he is engaged in. He is to fight evil forces and vanquish them, and love is to be there to inspire him to the attainment of this chivalric quest. But, while love is a great inspiration, it can also stand in his way unless he makes a right approach to it. Love passion can destroy him easily. And his destruction damages the society he belongs to. Several characters in the poem fall prey to this trap, though some of them learn a lesson from their experience. We see them being lost to their ungovernable sexual desire, which tends to find its vent where it should not. Artegall turns out to be defenceless against Radigund's beauty when he unlaces her helmet. He chooses to be her thrall, somewhat like Adam who chooses to eat the apple with Eve because of his uxoriousness:

his sharpe sword he threw from him apart  
Cursing his hand that had that visage mard:  
No hand so cruell, nor no hart so gard,  
But truth of beautie will it mollifie.  
(V, v, 13)

Artegall suddenly becomes effeminate and ceases to be a valorous knight. He is made "to be dight / In womans weedes .../ And put before his lap a napron white." (V, v, 20) It is quite appropriate that Spenser brings in a story concerning Hercules who forgets wars, and "onely





ioyed / In combats of sweet loue, and with his mistress toyed." (V, v, 24)  
 The Red Cross Knight is made Orgoglio's captive when he is dallying with  
 Duessa without his armor on. In the context of the poem it is pride  
 which puts him off guard, and his pride in turn makes him succumb to  
 Duessa's sexual charms.<sup>14</sup> While Una ascribes the Red Cross Knight's  
 fall to 'Fortune', Britomart, however, shows she is aware why Artegall  
 has succumbed to Radigund when she says to him "farewell fleshly force;  
 I seethy pride is nought." (V, vii, 40)

The same theme is treated in the tapestries at the House of  
 Busirane. While many mythological figures suffer from the pangs of  
 love, including Mars made effeminate like Hercules, there is a des-  
 cription of warriors whose quest is hindered by their love passion:

And all about, the glistring walles were hong  
 With warlike spoiles, and with victorious prayes,  
 Of mighty Conquerours and Captaines strong,  
 Which were whilome captiued in their dayes      16  
 To cruell loue, and wrought their owne decayes.  
 (III, xi, 52)

Their destruction is lamentable to Spenser because they are the ones  
 who maintain the well-being of their society. How the power of love  
 can destroy nations has already been shown in Paridell's story of  
 Paris, who brought about the fall of Troy. It is because of this  
 that Cupid who rages in cities receives censure from city people:

euery one threw forth reproches rife  
 Of his mischievous deedes, and said, that hee  
 Was the disturber of all ciuill life,  
 The enemy of peace, and author of all strife.  
 (III, vi, 14)

D.H. Lawrence tries to bring together the fragmented  
 pieces of the human world through a proper understanding and practice



of love. Spenser, on the other hand, believes that love not only can bring misery to the lover, but also turn his society into fragments shaking the solidity of its base unless he has a proper approach to it.





### CHAPTER III

#### IDEAL LOVE

Britomart, the heroine of Book III, and to a lesser degree of Book IV, is an embodiment of chastity in Spenser's main sense of the word, which means virtuous love leading to marriage. In defending marriage, hence sexual love in wedlock, Spenser's task is twofold; he has to justify sexual love, and he has to write about ideal love as he sees it, and about the good effects it produces. In a sense Spenser's idea of love is a poetic summary of many ideas concerning love which flourished before Spenser's time. His treatment of love is much influenced by such ideas as Aristotelianism, Platonism, courtly love, and so forth. The Faerie Queene, however, is a product of Spenser's age. He is unique in that he preaches a new concept of love which is to synthesize the older views of love; that is, he justifies and praises love which leads to marriage. The purpose of this chapter is to show Spenser's view of generations as a cosmic order, and then to discuss ideal love as he understood it.

#### Love as Generating Power

Spenser treats generation mainly in two parts of the poem, the Garden of Adonis and the Temple of Venus. It is significant that Amoret appears in both passages. We can assume that Amoret is there



because Spenser wanted to describe his theory of generation in connection with Amoret as an allegorical existence.

Amoret is brought by Venus to the Garden of Adonis soon after her birth, and there is tended by Psyche, who makes her daughter Pleasure Amoret's companion. She is taught "In all the lore of loue and goodly womanhead." (III, vi, 51) When she grows up, she comes to Faery Court,

To be th' ensample of true loue alone,  
And Lodestarre of all chaste affectione.  
(III, vi, 52)

She is wooed by many a knight. But she loves only Scudamour, the story of whose successful wooing is told in the Temple of Venus canto. The setting of the Temple is like a mediaeval court of love.<sup>1</sup> There are such allegorical figures as Doubt, Delay, Daunger, and so forth who try to dissuade Scudamour from pursuing his quest of love. In front of Venus is Womanhood attended by Cheerfulnesse, Modesty, Curtesie, Silence, Obedience, and others. Scudamour finds Amoret in the lap of Womanhood. When he lays hand on her, he is rebuked. But he says:

Nay but it fitteth best,  
For Cupids man with Venus mayd to hold  
For ill your goddesse seruices are drest  
By virgins, and her sacrifices let to rest.  
(IV, x, 54)

In other words the fact that Amoret is brought up in the Garden of Adonis, which is a garden of increase, and that she is wooed by Scudamour in a mental, allegorical locus called the Temple of Venus, shows that she is the embodiment of a woman made to enter wedlock and bear children. It should be noted that it is from her marriage table





that she is carried away by Busirane. These two allegorical loci, the Garden of Adonis and the Temple of Venus, are of the utmost importance since they bear an allegorical relation to Britomart, the heroine of the Legend of Chastity. Britomart is an embodiment of ideal love, and Spenser, an allegorist, expresses what she is by, and in, her relationship with other characters. Amoret expresses what Britomart is to a great extent. If generation is symbolized by Amoret, Spenser's theory of generation is very important to the existence of Britomart since she is to be the origin of many famous men and women who found and maintain the body politic of Britain.

In order to justify and even praise marriage Spenser has the task of justifying sexual love. Furthermore, in order to justify sexual love Spenser incorporates the sexual relationship of man and woman into the cosmic scheme of generation. It is because of this reason that Amoret, a virgin bride, appears in the Garden of Adonis and the Temple of Venus, and that Spenser traces the accomplishments of love, showing how love has a right to exist by the authority of divine will.

The Garden of Adonis is a garden of generation and fecundity. Here Spenser shows the mysterious way in which generation takes place. Before Spenser turns to the description of the Garden we are introduced to the strange way in which Chrysogone gives birth to Amoret and Belphebe. When she sleeps naked on the grass,

The sun-beams bright upon her body played,  
Being through former bathing mollified,  
And pierst into her wombe, where they emboyd  
With so sweet sense and <sup>e</sup>cret power vnspide.  
That in her pregnant flesh they shortly fructified.  
(III, vi, 7)





Spenser also alludes to the river Nile. After a flood 'Infinite shapes of creatures' are born in the mud by virtue of the rays of the sun:

Great father he (the sun) of generation  
Is rightly cald, th' author of life and light.  
(III, vi, 9)

C.S. Lewis says that the sun is an image of God for Spenser.<sup>2</sup> At this point it is clear that the sun represents the power of generation which is a manifestation of God. However, as we look into the function of Adonis, the sun comes to bear more significant meaning. Lotspeich quotes Natalis Comes' chapter on Adonis:

As regards Adonis himself, Natalis Comes says that he is the author and nourisher of all seeds, who 'gives nutriment to all things' and is called 'of many forms.' He goes on to identify him with the sun, which may be in Spenser's mind, and interprets the boar as standing for winter which will fit Spenser's allegory.<sup>3</sup>

In this garden the wild boar annoys Adonis no more. Venus has imprisoned him. Therefore we are safe to assume that the perpetual presence of Adonis in the Garden means the absence of winter.

There is continuall spring, and haruest there  
Continuall, both meeting at one time.  
(III, vi, 42)

Though Spenser does not mention that the sun is actually shining in the Garden, it cannot be a mere coincidence that he begins this canto by depicting the generative power of the sun, and adopts the Garden of Adonis as his garden of generation. The metaphor, however, seems to be carried on even further. Adonis is "The Father of all formes" and "liuing giues to all." (III, vi, 47) If Adonis expresses form, Venus is to represent matter or substance. The process of generation as Spenser sees it is a union of form and substance.<sup>4</sup> The theme of





generation is treated earlier in the canto of the Garden of Adonis, where "the sun is th' author of life and light," while the moon "for creation / Ministreth matter fit, which ... breedes the liuing wight." (III, vi, 9) Thus the metaphor of the sun and that of Adonis as generative power, and the metaphor of Venus as substance to create living things are carried all the way through the canto. This granted, what is there behind the generative power of the sun? There is nothing but the command of the divine will. In the Garden of Adonis all things grow of their own accord. And they follow

the mightie word,  
Which first was spoken by th'Almightie lord,  
That bad them [all things] to increase and multiply.  
(III, vi, 34)

Spenser acknowledges the divine will as the ultimate cause of generation, symbolized by the sun as an image of God.

In this canto there takes place a meeting of Diana with Venus who is in search of Cupid. Hearing Venus tell about Cupid's escape, Diana reacts with scorn and irony. Yet Venus is ready to defend and justify her raison d'être:

As you in woods and wanton wildernesses  
Your glory set, to chace the saluage beasts,  
So my delight is all in joyfulness,  
In beds, in bowres, in banquetts, and in feasts.  
And ill becomes you with your loftie creasts,  
To scorn the joy, that Loue is glad to seeke;  
We both are bound to follow heauens behests,  
And tend our charges with obeisance meeke.  
(III, vi, 22)

Soon they are reconciled and go in search of Cupid together. Thus Spenser justifies sexual love which is symbolized by Venus. Beside the running metaphor of the sun, the Diana-Venus episode and the Venus-





Adonis relationship, what is described in this canto is meant to show the process of generation in a more concrete, and in part more visualized way. In this garden "there is the first seminarie / Of all things, that are borne to liue and die." (III, vi, 30) There are 'infinite shapes of creatures' representing many species of living objects:

Some fit for reasonable soules t'indew,  
Some made for beasts, some made for birds to weare  
And all the fruitfull spawn of fishes hew  
In endlesse rancks along enraunged were.  
(III, vi, 35)

Furthermore Spenser stresses the activity of generation in the Garden by describing two objects located in it. The one is 'a stately Mount', a phallic symbol, and the other is 'a plesant arbour' which suggests the female sexual organs. And it is in this place that Amoret is brought up by Psyche with Pleasure as her companion. Therefore it goes without saying that Amoret is closely related to the idea of generation.

While Spenser shows the process of generation in the Garden of Adonis, he treats in the Temple of Venus the power of love which precedes generation. Love treated in the Temple of Venus, however, is much wider in its meaning than the ordinary sense of the word, love between human beings. Spenser's intention here is to describe love as a force binding the universe. In the Temple love exists not only among human beings and other living creatures, but also between non-living objects. In the canto of the Temple of Venus Spenser's treatment of love is twofold; love is depicted both in Concord and in





Venus. The functions of Concord and Venus are distinct. And Spenser's idea of love is the synthesis of Concord and Venus.

Concord is a cosmic principle which puts disagreeing things in harmony. Spenser's idea of Concord is similar to Pico's idea of beauty, which "begins after him (God) ; arising from contrariety, without which is no composition; it being the union of Contraries, a friendly enmity, a disagreeing Concord."<sup>5</sup> Concord is the synthesis of the two disagreeing brothers Love and Hate, the latter of them the elder:

Yet was the younger stronger in his state  
Then th'elder, and him maystred still in all debate.  
(IV, x, 32)

Because of the mastery of Love over Hate Concord becomes the mother of twins, Peace and Friendship. From a following stanza we can assume that the creation of the world owes its order to the power of Concord:

By her the heauen is in his course contained,  
And all the world in state vnmoued stands,  
As their Almightye maker first ordained,  
And bound them with inuiolable bands;  
Else would the waters ouerflow the lands,  
And fire deuoure the ayre, and hell them quight,  
But that she holds them with her blessed hands.  
(IV, x, 35)

Spenser talks about the same idea in Colin Clouts Come Home Againe and An Hymne in Honovr of Love. In both works concord which makes the four elements friends is attributed to the work of Love. When the four elements are threatening each other by their contrary forces,

He [Loue] then them tooke, and tempering goodly well  
Their contrary dislikes with loued meanes,  
Did place them all in order,  
(An Hymne in Honovr of Love: 85 - 87)





The virtue of Concord is given a still further, and more concrete account in the Temple of Venus:

strength, and wealth, and happinesse she lends,  
And strife, and warre, and anger does subdew;  
Of little much, of foes she maketh frends,  
And to afflicted minds sweet rest and quiet sends.  
(IV, x, 34)

When Spenser wrote about his Concord, the idea was already a philosophical commonplace. It is not Spenser alone, but his predecessors like Ficinus, Boethius, Guillaume de Lorris and Chaucer, who wrote on the power of love as a cosmic binding force. The idea is ultimately derived from Plato's Symposium.<sup>6</sup> For instance Boethius, whose influence on Chaucer's Knight's Tale and Troilus and Criseyde is not small, expresses an identical view of concord with that of Spenser: "This accordance atempyrth by evnelyke maneres the elementz that the moiste thingis, stryvynge with the drye thingis, yeven place by stoundes; and that the colde thingis joynen hem by feyth to the hote thingis; and that the lyghte fyr ariseth into heichte, and the hevy erthese avalen by her weyghtes."<sup>7</sup> Concord, though ~~she~~ is a principle in the creation of the world, seems to be dissociated from the sexual passion governing all living creatures, though the concept of Concord is the basis of human love. She shows mainly a principle of the universe which binds contrary things together and brings about unity and integration.

Venus, on the other hand, has more bearing on generation and sexual passion. In the Temple of Venus she is depicted as a hermaphroditic figure, both male and female, and is the embodiment of the principle of generation:





She syre and mother is herselfe alone,  
 Begets and eke conceiues, ne needeth other none.  
 (IV, x, 41)

In order to understand the function of Venus more clearly we have to turn to the love complaint of one of the lovers who is praying Venus to grant him his wish. She is described mainly as a power which incites living things to quench their sexual appetite. Because of this generative power of Venus presiding over living objects, their species are kept going. Yet in describing Venus Spenser seems to have animals especially in mind. Not only birds, lions, tigers, and bulls,

(But) all things else, that nourish vital blood,  
 Soone as with fury thou [Venus] doest them inspire,  
 On generation seek to quench their inward fire.  
 (IV, x, 46)

And as the lament of the lover shows, man does not escape the influence of Venus. In order to fulfil the divine scheme of generation, animals "come where thou [Venus] doest draw them with desire." (IV, x, 46.) And the lover comes where his lady is. How closely love is related to generation is seen in Bembo's idea of love; "unless love joined two separate bodies conceived or born; and though living creatures fit for generation were brought together by main force, unless love took a hand and moved their minds with one desire, they might bear company a thousand years and never breed." Then he goes on to say how fishes, birds, and beasts "according to one law, through loving make their brief lives eternal."<sup>8</sup> Likewise trees and flowers love the soil so as to grow on it, and certainly human beings would not exist if their parents did not love one another.<sup>9</sup> It is apparent that Scudamour and Amoret appear in the Temple of Venus because they express allegorically





the divine scheme of generation, and later they are betrothed to each other. The concluding stanzas of Book III in the first edition show Scudamour and Amoret embracing each other:

Had ye them seene, ye would have surely thought,  
That they had beene that faire Hermaphrodite  
Which that rich Romane of white marble wrought,  
And in his costly Bath used to bee site:  
So seemd those two, as growne together quite.  
(III, xii, 46: in the first edition)

They become Venus themselves, both male and female, and the embodiment of the principle of generation.

In connection with the Garden of Adonis and the Temple of Venus a word has to be said about the marriage procession of Thames and Medway. Some allegorical implications are woven into this episode, having correlative references to the rest of the poem. At its face value, the marriage episode gives geographical information about rivers in England, her history connected with them, and the praise of England. Allegorically the episode concerns love, marriage and generation. It is at this occasion that Marinell realizes Florimell's love for him, and that he finally comes to love her. The reader is asked to regard the love of the two rivers and that of Marinell and Florimell as being incorporated in the same cosmic scheme of generation. The description of the procession of the wedding guests abounds with the idea of procreation. In fact Spenser is almost baffled at the thought of citing so many of gods, seas, rivers and nymphs,

All which not if an hundred tongues to tell  
And hundred mouthes, and voice of brasse I had,  
And endlesse memorie, that mote excell,  
In order as they came, could I recount them well.  
(IV, xi, 9)





Gods who are derived from Neptune, and who "all the world have with their issue fill'd (IV, xi, 17)" are so great in number that Spenser thinks it impossible to include all of them "in this so narrow verse." (IV, xi, 17) In a word it would be easier to count the stars:

So fertile be the floods in generation,  
So huge their number, and so numberless their nation.  
(IV, xii, 1)

Spenser does not forget to allude to Venus who is depicted as a cause of generation as in the Temple of Venus and the Garden of Adonis, though this time she is associated with the seas:

the antique wisards well invented,  
That Venus of the fomy seas was bred;  
For that the seas by her are most augmented.  
(IV, xii, 2)

On the other hand water as a generating power is stressed all through the canto. Rivers "doe the earth enrich and beautifie," especially "the fertile Nile, which creatures new doth frame." (IV, xi, 20) There are neighboring rivers to Thames, "which water all the English soil throughout." (IV, xi, 32) Thus fertility and generation are two of the various themes in the marriage of Thames and Medway. And it is in front of this background that Marinell comes to love Florimell. It should be assumed, therefore, that the future marriage of Marinell and Florimell will result in generation and fertility.

The act of generation follows the fiat of the Almighty. Generation is caused and maintained through the power of love which





binds not only living objects, but non-living things as well. The world owes its existence to the power of generation. Spenser shows the process of generation mainly in the descriptions of the Garden of Adonis, the Temple and to lesser degree, the wedding of Thames and Medway. And in all these cases Spenser's eyes are always on the generation of man, that is to say, on marriage.

### Ideal Love

Having shown Spenser's justification of sexual love, I should like to discuss Spenser's concept of ideal love not only in Britomart, but also in other characters who contribute to the clarification of the theme of Chastity in Books III and IV. Four women are the main characters to show the reader Spenser's idea of ideal love - Britomart, Amoret, Florimell and Belphebe. Though the importance of such men characters as Arthur, Artegall or Timias in their relation to the concept of ideal love cannot be overlooked, Spenser is more concerned with the virtue of women than with that of men. The main theme of Books III and IV can be said to be how women can remain chaste against various temptations of lust, until they are united with the men on whom they have set their hearts once for all. The only exception is Belphebe who does not accept any man's love since she is to represent the abstract state of eternal maidenhood. In the tradition of courtly love inconstancy in women is, "because of the decency of the modest sex, considered so disgraceful that after a woman has indulged the passions of several men everybody looks upon her as an unclean strumpet unfit to associate with other ladies," while in men inconstancy is not so much rebuked.<sup>10</sup> Spenser may have had this idea of courtly love in mind. Besides, he is much concerned about the education of women. If "The generall end ... of all the booke (i.e. The Faerie Queene)





is to fashion a gentleman or noble person in vertuous and gentle discipline,"<sup>11</sup> Spenser's aim is also to show his lady reader a lesson from his women characters. For instance after he has talked about Florimell who resists Proteus' advances with all her might, he breaks into praise of her chastity and wishes his lady reader to follow her examples:

What so my feeble muse can frame  
 Shall be t'advantage thy goodly chastitee,  
 And to enroll thy memorable name  
 In th'heart of euery honourable Dame,  
 That they thy vertuous deedes may imitate,  
 And be partakers of thy endlesse fame.<sup>12</sup>  
 (III, viii, 43)

To Spenser beauty and chastity in a woman are requisites to attaining ideal love; whereas when he comes to talk of the effects of ideal love, he has men in mind. The present part of the chapter will attempt to show Spenser's view of ideal love in relation to beauty and chastity, and then to show the good effects arising out of it.

Spenser's concept of ideal love is very much Platonic, though he does not actually create characters strictly practising Platonic love. As the law of procreation follows the command of the Almighty, so love is heavenly-born:

Most sacred fire, that burnest mightily  
 In liuing brests, ykindled first aboue,  
 Emongst the'eternall spheres and lamping sky,  
 And then poud into men, which men call Loue;  
 . . . . .  
 ... that sweet fit, that doth true beautie loue,  
 And chooseth vertue for his dearest Dame.  
 (III, iii, 1)

In the first place I shall deal with the nature of this true beauty as Spenser sees it, and then with chastity in Spenser's use of the term.





Spenser very often describes beauty as coming down from heaven. When such characters as Britomart, Florimell, Amoret, and Belpheobe appear, they leave the lookers-on struck by their heavenly beauty. For instance when Artegall breaks Britomart's helmet, and her face is revealed to him, he feels as if her were seeing some divine being:

drawing nigh, when as he plaine descride *That peerlesse paterne of Dame  
natures pride,*  
And heauenly image of perfection,  
He blest himselfe, as one sore terrified,  
And turning his feare to faint deuotion,  
Did worship her as some celestiall vision.  
(IV, vi, 24)

Earlier in the same canto Britomart's beauty is described as the "goodly workmanship of nature," (IV, vi, 17) Several times in the poem when Britomart unlaces her helmet her beauty astounds her beholders with its heavenly rays. At the Castle of Malbecco all the attendants at the banquet "euer firmly fixed did abide / In contemplation of divinitee." (III, ix, 24) The same view of beauty is taken in the description of Florimell. She is often given the epithets of 'faire' or 'fairest'. And her beauty is also heavenly:

She [the Witch] was astonisht at her heauenly hew,  
And doubted her to deeme an earthly wight,  
But or some Goddesse, or of Dianes crew,  
And thought her to adore with humble spright;  
T'adore thing so diuine as beauty, were but right.  
(III, vii, 11)

Likewise Amoret's face "did expresse / The heauenly portrait of bright Angels hew (IV, v, 13)," and the beauty of her twin sister, Belpheobe, is given an even more significant treatment. Her birth itself is influenced by heavenly power, since she and Amoret are begotten by the rays of the sun which pierced into the womb of Chrysogone, and as has been shown in the first part of this chapter,





the sun expresses the generative power which is maintained by the will of the Almighty. How favorable the heavens are towards them at their birth is shown in the canto of the Garden of Adonis:

These two were twinnes, and twixt them two did share  
The heritage of all celestiall grace.  
That all the rest it seem'd they robbed bare  
Of bountie, and of beautie, and all vertues rare.  
(III, vi, 4)

In order to look further into the beauty of Belpheobe we have to go back to the Legend of Temperance in which Belpheobe first appears and is seen by Braggadocchio. Her beauty is celestial:

Her face so faire as flesh it seemed not,  
But heauenly pourtrait of bright Angels hew,<sup>13</sup>  
Cleare as the skie, withouten blame or blot.  
(II, iii, 22)

In her faire eyes two liuing lamps did flame,  
Kindled aboue at th' heauenly makers light.  
(II, iii, 23)

When Timias looks up at her as he recovers consciousness, he thinks that he is seeing a goddess:

Mercy dear Lord (said he) what grace is this,  
That thou hast showed to me sinfull wight,  
To send thine Angell from her bowre of blis,  
To comfort me in my distressed plight?  
Angell, or Goddess do I call thee right?  
(III, v, 35)

This series of quotations testifies to the fact that beauty is almost indispensable to ideal love, since these four women represent ideal beauty in one way or another, though they are not perfectly acquainted with the lore of ideal love. Hence their encounter with many hardships. In this respect Spenser is influenced by Platonic ideas. According to Castiglione, the fact that beauty in the body and especially in the face causes love is considered as "an influence of





the heauenly bountifulnesse."<sup>14</sup> Yet beauty means more than just outward beauty. True beauty as Spenser sees it must be coupled with inward beauty, which can also be called chastity. Poeana, the daughter of Corflambo, is very beautiful but she would be fairer if she possessed inward beauty:

The faire Poeana; who seemes outwardly  
 So faire, as euen yet saw liuing eie:  
 And were her vertue like her beautie bright,  
 She were as faire as any under skie.  
 But ah she giuen is to vaine delight,  
 And eke too loose of life, and eke of loue too light.  
 (IV, viii, 49)

Malecasta, who is also beautiful outwardly, "becomes a loathly sight" because "she was giuen all to fleshly lust, / And poured forth in sensually delight." (III, i, 48) Beauty itself is always heavenly and good, but it can be destroyed by the power of lust. Poeana's beauty is destroyed by "lewd loues and lust intemperate." (IV, iv, 16) According to Castiglione, beauty does not make women unchaste, but "ill bringing up, the continual provocations of lovers, tokens, povertie, hope, deceits, feare, and a thousand other matters overcome the stedfastnesse, yea of beautifull and good women."<sup>15</sup>

In Belphebe, Amoret, Florimell and Britomart outward beauty is coupled with virtue. But Spenser does not urge the necessity of reaching true beauty in the world of ideas so often mentioned by Neo-Platonists with whose ideas he must have been very familiar. Therefore, Spenser's lovers do not seek to ascend to the origin of beauty. After all Spenser is writing about love which leads to marriage. Pure Platonic love is against what Spenser wants to convey in the word 'chastity'. A woman of beauty coupled with virtue is a bait to attract





its admirers. Ficinus says, "Love is a desire of enjoying that which is good and fair."<sup>16</sup> Both Britomart and Artegall come to love each other after seeing each other's comely faces. Timias is struck by the beauty of Belphoebe. Arthur is struck by the beauty of Gloriana. Beauty as Spenser sees it fills a lover with a sense of awe if he can see the beauty of the soul as well as of the body. Timias suffers from love-melancholy because he is unable to utter his love, caught in the tangle of passion and reason. On the one hand no woman is so worthy to be loved as Belphoebe; on the other hand his reason tells him that she is too heavenly for him to attain, and reason here means judgment based upon the conception of the great chain of being. In other words the realization of his rather lowly social status tells him he is not worthy of attaining her love. And a woman who can appreciate the beauty of the soul is a woman of chastity in Spenser's use of the word.

In order to understand further what chastity means, we have to set our eyes on these four women characters, plus Queen Elizabeth whom Spenser apostrophized several times. Spenser's word, chastity, seems to convey two meanings, the state of virginity, and the constant love of one's lady or lover.<sup>17</sup> The former type is described in the Queen and Belphoebe and the latter is treated in Britomart, Florimell, Amoret, and some minor characters, all of whom would endure any hardships to remain chaste to their loves. I shall first talk about the state of virginity. As the letter of Spenser to Raleigh telling of his intention in writing The Faerie Queene shows, Belphoebe is to represent one aspect of the Queen and Gloriana another.<sup>18</sup> The same argument

the first of these is the fact that the  
 the second is the fact that the  
 the third is the fact that the  
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is repeated in the proem to Book III; Spenser's intention is to express Elizabeth's rule in Gloriana, and in Belphoebe 'her rare chastitee'. (III, Proem: iii) After he has told about Timias who falls in love with Belphoebe and consequently suffers from serious love-melancholy since she does not cure him of it, Spenser bursts into praise of virginity, which he calls a 'daintie rose' planted first in paradise by God. (III, v, 51-55) Chastity is heavenly-born just like beauty. Capellanus, in his rejection of love says, "God himself is the fountain-head and origin of chastity and modesty."<sup>19</sup> Spenser asks his lady readers to regard Belphoebe as their good example and to adorn themselves "with this faire flowre ... / Of chastity and vertue virginall." (III, v, 53)

Spenser's praise of virginity does not mean he preaches the life of celibacy. Far from it. Spenser created Belphoebe to describe the state of virginity, having always Queen Elizabeth in mind. The Belphoebe-Timias relationship is an allegorical version of the Elizabeth-Raleigh relationship. On the other hand Gloriana and her Fairy Land are equivalent to Queen Elizabeth and her Britain. The Faerie Queene is a national poem, abundant in the depictions of Britain's history and the reign of Elizabeth. For all his adoration of the Virgin Queen, however, to Spenser virginity is a thing to be relinquished when a woman enters wedlock, as Britomart "wist her life at last must lincke in that same knot [marriage]." (III, iii, 23)

The other type of chastity is constant love of one person. — Britomart, Florimell and Amoret. This type is mainly expressed in three women characters. Britomart is shown in her quest for Artegall, whose image she has seen in the mirror of Merlin. As Merlin tells her later, she is destined to love Artegall





and to be the origin of the royal line of Britain. When Glauce takes love-sick Britomart to the dwelling-place of Merlin, he tells her the inevitable heavenly course which has made her love Artegall:

(It was) the straight course of heauenly destiny,  
 Led with eternall prouidence, that has  
 Guided thy glance, to bring his will to pas:  
 Ne is thy fate, ne is thy fortune ill,  
 To loue the prowtest knight, that euer was.  
 (III, ii, 24)

The same idea is mentioned in the Foure Hymnes, in which Spenser talks about heavenly influence linking two persons together even before they appear on earth. In "their heauenly bowres, ... they did see / And know each other here belou'd to bee." (An Hymne in Honovr of Beavtie: 202 - 203)

Then wrong it were that any other twaine  
 Should in loues gentle band combyned bee,  
 But those whom heauen did at first ordaine,  
 And made out of one mould the more t'agree.  
 (H.B; 204-207)

If Britomart loves and remains faithful to Artegall by the inevitable heavenly course, the intention of the heavens is also working behind the existence of Britain, because Britain is to be founded by the progeny of Britomart and Artegall. Britomart is to be the ancestor of Queen Elizabeth, "the matter of my (Spenser's) song, / Whose lignage from this Lady I derive along." (III, iv, 3) Thus Britomart's chastity is closely connected with the history of Britain.

Florimell and Amoret are willing to choose death rather than the loss of chastity. When Proteus threatens Florimell's chastity, she feels

Eternal thralldome was to her more liefte,  
 Then losse of chastitee, or chaunge of loue.  
 (III, viii, 42)





Amoret, "the Loadstarre of all chaste affection (III, vi, 52)," cherishes chastity as dearly as Florimell:

her honor dearer then her life,  
 She sought to save, as thing reseru'd from stealth;  
 Die had she leuer with Enchanters knife,  
 Then to be false in loue, profest a virgin wife.  
 (IV, i, 6)

If chastity is heavenly-born, it is also heaven that comes to the rescue of endangered chastity. Heaven sends Proteus to save Florimell from the lustful hands of the fisherman. (III, viii, 29) Spenser is well aware of the strong power of lust and of the difficulty in resisting it. Only chastity as firm as adamant can resist it. To describe this, Spenser uses the image of warfare between chastity and lust. Britomart chases away Ollyphant, a lust figure, and can enter the House of Busirane against the flame, which Scudamour, a less perfect lover, cannot go through. Likewise Lust shows his back when he sees Belpheobe and finally is killed by her. Chastity's triumph over lust means allegorically that a woman can remain faithful to her love, capable of controlling her sexual passion when it meets temptations. Sexual passion is not to be denied, but to find its vent in the lawful marriage bed. Spenser justifies sexual love in marriage by incorporating it into the cosmic scheme of generation, which, he considers, follows the command of the divine will.

While beauty and chastity are requisites to ideal love, it in turn produces good effects. The first chapter showed the effects of love, treated as the symptoms and prognostics of love melancholy, which mainly concern individuals. The second chapter in parts aimed at showing the effects of false love which are inimical both to





individuals and nations. In writing about the effects of ideal love, Spenser has both individuals and nations in mind. People who are capable of experiencing ideal love are generally speaking knights and ladies, and common people are excluded from the enjoyment of ideal love. Spenser talks about knights and ladies whose positions are socially high. Since Spenser is concerned with the maintenance of a body politic, he writes about the love of knights who are a force to maintain and move their body politic.

In a word, ideal love makes heroes aspire high and desire to achieve honour and fame. The idea is a time-honoured one, and must have been a commonplace by the time Spenser took it up. Love changes man for good. The idea is already in Plato's Symposium:

what lover would not choose rather to be seen by all mankind than by his beloved, either when abandoning his post or throwing away his arms? He would be ready to die a thousand deaths rather than endure this. Or who would desert his beloved or fail him in the hour of danger? The veriest coward would become an inspired hero, equal to the bravest, at such time; Love would inspire him. That courage which, as Homer says, the god breathes into the souls of the heroes, Love of himself infuses into the lover.<sup>20</sup>

The idea is carried into the works of the Neo-Platonists. Bembo enumerates the good effects of love. When one is in love, "one gives himself to arms; one trains himself to practice generosity; one by courtly services endears himself to some great prince or mighty lord; one as a citizen distinguishes himself in the august employments of his country, spending what time he can in courtesy; one turns his thoughts to literary studies and, reading ancient histories, improves himself by imitation of those models, ...."<sup>21</sup> Courtly love tradition which was influenced by Platonism teaches the same idea. Ibn Hazm who





was influential in forming the idea of courtly love says of the good effects of love:

how many a stingy one became generous, and a gloomy one became bright-faced, and a coward became brave, and a grouch-dispositioned one became gay, and an ignoramus became clever, and a slovenly one in his personal appearance 'dolled up', and an ill-shaped one became handsome.<sup>22</sup>

Spenser was familiar with the good effects of love expounded by these authors. His treatment of love as aspiration is seen in the quest of Britomart for Artegall. Incited by the love of Artegall she overcomes many hardships, brave and heroic. While Plato, Bembo and Ibn Hazum talk about the good effects of love on a personal basis, Britomart's love is depicted on a national basis closely connected with the history of Britain. Since Spenser sees divinity at work in the history of his England, the love of Britomart who is to be the ancestor of Elizabeth must exist by the command of divine will. Spenser apostrophizes Love before he begins the description of Britomart's departure in search of Artegall:

The fatall purpose of diuine foresight,  
Thou doest effect in destined descents,  
Through deepe impression of thy secret might,  
And stirredst vp th'Heroes high intents.  
(III, iii, 2)

The idea of love as an aspiring power is recurrent throughout Books III and IV. While Malecasta's love is inclined wholly to lust, not to ideal love as Spenser sees it,

... loue does always bring forth bounteous deeds,  
And in each gentle hart desire of honour breeds.  
(III, i, 49)

Spenser defends his treatment of love from the preposterous criticism that Spenser leads youth to folly, by saying that





(Loue) of honour and all vertue is  
 The root, and brings forth glorious flowres of fame.  
 That crowne true louers with immortal blis,  
 The meed of them that loue, and do not liue amisse.  
 (IV, Proem 2)

Why this constant harping on honour, virtue, fame, heroical deeds and so forth as the effects of ideal love? We have to turn our eyes once again to Spenser's letter to Raleigh in which he says, "The generall end ... of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline."<sup>23</sup> Spenser teaches the lore of ideal love to his gentleman and lady readers. In the Renaissance a prince was asked to be a good administrator because the well-being of his nation depended wholly on his administration. Hence the need of wise counsellors. It was because of this political reality that Castiglione wrote The Courtier. More's Utopia also concerns the problem of how to govern a nation. Hythlodaye is asked to present himself at a court and tell the prince his idea of an ideal nation. The Faerie Queene stands in the same line of Renaissance political thought. Spenser is expecting candidates for counsellors among his readers. And Britomart, Arthur and their progeny are to become the administrators of their nations. Thus the idea of the body politic in the Renaissance is coupled with the idea of love as aspiration.



## A LIST OF ABBREVIATIONS

ELH	Journal of English Literary History
MLN	Modern Language Notes
MLR	Modern Language Review
N & Q	Notes and Queries
PMLA	Publications of the Modern Language Association of America
RES	Review of English Studies
SP	Studies in Philology
SR	Studies in the Renaissance
UIS	University of Iowa Studies





## FOOTNOTES

## Chapter I

<sup>1</sup> See L. Babb's The Elizabethan Malady, 128.

<sup>2</sup> L.C.T. Forrest, PMLA, LXI (1946), 656.

<sup>3</sup> Throughout the chapter references will be made mainly to two works on melancholy, The Anatomy of Melancholy by Robert Burton, and Erotomania by James Ferrand. The reason for this is that the former is more or less a summary of many treatises and works on melancholy including love melancholy, which had received various treatments before Burton set to write on the subject; while the latter is devoted solely and extensively to the study of love as a disease.

<sup>4</sup> Burton, The Anatomy, III, 49. I used Shilleto's edition for reading. For page references I use the Everyman edition throughout the thesis.

<sup>5</sup> John Livingston Lowes in explaining the term hereos in Chaucer's Knight's Tale, has shown that derived ultimately from ἔρως, the word came to be used in Latin in forms such as eros, ereos, hereos, heroys, and hercos, their adjective forms, hereosus, herosus, hereseus, and heroicus. On account of the change of the form in Latin, hereos came to be associated with herus (erus) or heros (ἥρως), and was defined accordingly. Through this association the lover's malady was considered to be an affliction peculiar to high personages.

<sup>6</sup> Ferrand, Erotomania, 17. Burton follows Ferrand in his discussion of heroical love. (Anatomy, III, 40, 50)

<sup>7</sup> ibid., 261.

<sup>8</sup> Burton, Anatomy, III, 59.

<sup>9</sup> Ferrand, Erotomania, 55.

<sup>10</sup> ibid., 238.

<sup>11</sup> ibid., 245.

<sup>12</sup> ibid., 56.



<sup>13</sup> Burton, Anatomy, III, 62 - 63. Burton also says, "most part, I say, such are aptest to love that are young and lusty, live at ease, stall-fed, free from cares, like cattle in a rank pasture, idle and solitary persons, they must needs hirquitallire (play the goat) as Guastavinius recites out of Censorinus." (ibid., 60.)

<sup>14</sup> Ferrand, Erotomania, 58.

<sup>15</sup> ibid., 59.

<sup>16</sup> ibid., 61.

There are two stages in love melancholy: a sanguine stage and a melancholy stage. In the former stage the lover is hot and moist, and abounds with blood; while in the latter stage he is cold and dry because of the melancholy humour, which is bred by continual fears and sorrows, waking, the retention of the seed, and others. The writers on the love malady do not distinguish these two stages very clearly. Generally speaking, however, the lover can be said to suffer from the disease when he has reached the latter stage. (See Babb, The Elizabethan Malady, III, iii, 137 - 137.)

<sup>17</sup> Laurentius, A Discourse of the Preservation of the Sight, 118. The same idea is expounded by the tradition of courtly love: "Love is a certain inborn suffering derived from the sight of excessive meditation upon the beauty of the opposite sex, which causes each one to wish above all things the embraces of the other." (Capellanus, The Art of Courtly Love, 28.)

<sup>18</sup> The Merchant of Venice, III, ii', 63 - 68. Romeo, when he sees Juliet for the first time, says:

Did my heart love till now? forswear it, sight!

For I ne'er saw true beauty till this night.

(Romeo and Juliet I, v, 54 - 55.)

<sup>19</sup> Ferrand, Erotomania, 43 - 44. Interestingly enough the idea is carried down even to the Victorian age: Steven Marcus talks about Mr. Acton's book, The Functions and Disorders of the Reproductive Organs, in which he considers it dangerous to read classical works since it is "certain to excite sexual feelings." (Steven Marcus, The Other Victorians, 16.) This book by Mr. Acton is said to treat men and male sexuality: his approach to sexuality is extremely similar to those adopted by the Elizabethan writers on love, that is, he treats such problems as the causes of the sexual precocity, the prevention and cure of sexual activities in children, or effects and symptoms of masturbation.

<sup>20</sup> ibid., 48.

<sup>21</sup> Burton, Anatomy, III, 90.

<sup>22</sup> ibid., 110.





- 23 Ferrand, Erotomania, 47.
- 24 Burton, Anatomy, III, 88-126.
- 25 Alastair, Fowler, "Six Knights at Castle Joyous", SP, LVI (1959), 583-599.
- 26 James Hutton suggests these knights can possibly mean temptations of the flesh in Christian connotation. See "Spenser and the 'Ciriq Points en Amour' ", MLN, LVII. (1942), 657-661.
- 27 Ferrand, Erotomania, 251.
- 28 Burton, Anatomy, III, 104-105.
- 29 Chaucer, Troilus and Criseyde, Bk III.
- 30 Thomas, More, The XII Propertees of a Lover, the XI Propertee. Rosalind tells Orland<sup>^</sup>certain marks, or symptoms of love:  
about the  
Orl. I am he that is so love-shaked: I pray you  
tell me your remedy.  
Ros. There is none of my Uncle's marks upon you:  
he taught me how to know a man in love;  
in which cage of rushes I am sure you are  
no prisoner.  
Orl. What were his marks?  
Ros. A lean cheek, which you have not, a blue eye  
and sunken, which you have not, and unquestionable  
spirit, which you have not, a beard neglected,  
which you have not.  
(As You Like It, III, ii, 384-395.)
- 31 Burton, Anatomy, <sup>III,</sup> 133.
- 32 Ferrand, Erotomania, 125.
- 33 *ibid.*, 131-132.
- 34 *ibid.*, 132.
- 35 Burton, Anatomy, III, 156.
- 36 George Farquar, The Beaux Strategem, II, iii.
- 37 Burton, Anatomy, III, 150.
- 38 *ibid.*, 141-142.
- 39 E.B. Fowler, Spenser and the System of Courtly Love, 14.



40 For instance, while Ovid is often quoted by Burton, his influence on the conception of courtly love is very significant. (See the introduction by John J. Parry to The Art of Courtly Love.)

41 Burton, Anatomy, III, 153.

42 Bacon, The Essays of Francis Bacon, 38.

43 Breton, Melancholike Humours, 13.

44 A Midsummer-Night's Dream, V, i, 10-11.

45 J.S. Weld, "The Complaint of Britomart", PMLA, LXVI (1951), 548-551.

46 E.B. Fowler, Spenser and the System of Courtly Love, 20.

47 Burton, Anatomy, III, 186.

48 *ibid.*, 202.

49 Laurentius, A Discovrse of the Preservation of the Sight, 122.

50 Ferrand, Erotomania, 228.

51 Lyly, "A Cooling Carde for Philautus and All Fond Lovers", Eupheus, I, 248.

52 *ibid.*, I, 252.

53 Ferrand, Erotomania, 247.

54 *ibid.*, 238.

55 Burton, Anatomy, III, 191

56 Ferrand, Erotomania, 358.

57 *ibid.*, 337.

58 Burton, Anatomy, III, 226.

59 Laurentius, A Discovrse at the Preservation of the Sight, 124.

60 Burton, Anatomy, III, 229.

61 John Upton, quoted in The Works of Spenser: A Variorum Edition, III, 221.

62 Burton, Anatomy, III, 264.





- 63 E.B. Fowler, Spenser and the System of Courtly Love, 15.
- 64 Burton, Anatomy, III, 263-279.
- 65 *ibid.*, 280.
- 66 *ibid.*, 296.
- 67 Ferrand, Erotomania, 190.



## FOOTNOTES

## Chapter II

<sup>1</sup> John Shroeder in "Spenser's Erotic Drama", ELH, XXIX (1962), 140-159, says; "Giants are in Spenser ... sometimes specifically emblematic of exaggerated sexuality." He further comments on the close resemblance between Orgoglio and Lust: the former carries 'a snaggy Oak', and the latter 'a tall young oak'. He rightly considers their weapons phallic symbols.

<sup>2</sup> Capellanus, The Art of Courtly Love, 184.

<sup>3</sup> Lewis, The Allegory of Love, 340.

<sup>4</sup> C.S. Lewis says, "Spenser has pointed for us in the description of the House of Busirane an unforgettable picture ... of love as understood by the traditional French novel or by Guillaume de Lorris - in all its heartbreaking glitter, its sterility, its suffocating monotony." (ibid., 341.)

<sup>5</sup> The notable cases are the Red Cross Knight and Sir Gawain, who experience a fall before they reach their goal.

<sup>6</sup> See Chapter I.

<sup>7</sup> Spenser's conservatism is seen, for example, in his treatment of the giant leveller. He dies a ghastly death at the hands of Talus, an agent of Artegall (V, ii), because the giant preaches the establishment of a communistic society for the mass. The giant sounds sensible to a Twentieth Century reader, but to Spenser he is dangerous, because the giant's aim is to change and overthrow the structure of Elizabethan society.

<sup>8</sup> Fowler, Spenser and the System of Courtly Love, 50.

<sup>9</sup> Capellanus, The Art of Courtly Love, 156.

<sup>10</sup> Artegall says to Flourdellis;  
 What foule disgrace is this,  
 To so faire Ladie, as ye seeme in sight,  
 To blot your beautie, that vnblemisht is,  
 With so foule blame, as breach of faith once plight,  
 Or change of loue for any worlds delight?  
 (V, xi, 62)





11 Britomart laments:

Then she began to make her monefull plaint  
Against her knight, for being so vntrew;  
And him to touch with falshoods fowle attaint,  
That all his other honour ouerthrew.

(V, vi, 12)

Spenser says of the Red Cross Knight's betrayal of Una:

vnto knight there is no greater shame,  
Then lightnesse and inconstancie in love  
That doth this Red Crosse knights ensample plainly proue.  
(I, iv, 1)

12 Duessa says of mastery in love:

Loue is free, and led with selfe delight,  
Ne will enforced be by with maisterdome or might.  
(IV, i, 46)

13 Roche, The Kindly Flame, 54.

14 See John Shroeder's "Spenser's Erotic Drama," ELH,  
XXIX, (1962), 140-159.

15 Panthino in The Two Gentlemen of Verona conveys to  
Antonio his brother's thoughts on Proteus who wastes his time being  
love-sick:

Hè [Antonio's brother] wondered that your lordship  
Would suffer him to spend his youth at home,  
While other men, of slender reputation,  
Put forth their sons to seek preferment out:  
Some to wars, to try their fortunes there;  
Some to discover islands far away;  
Some to the studious universities.  
(The Two Gentlemen of Verona, I, iii, 4-10)



## FOOTNOTES

## Chapter III

<sup>1</sup> The best example of a mediaeval court of love is found in The Romance of the Rose. See C.S. Lewis's The Allegory of Love on the treatment of the court of love in Troilus and Criseyde and The Faerie Queene.

<sup>2</sup> Lewis, The Allegory of Love, 342.

<sup>3</sup> Henry G. Lotspeich, quoted in The Works of Edmund Spenser: A Variorum Edition, III, 254.

<sup>4</sup> *ibid.*, III, 258, referred to by John Upton and the Editor.

<sup>5</sup> Pico della Mirandola, A Platonick Discourse Upon Love, tr., Thomas Stanley, 207.

<sup>6</sup> Eryximachus says in Symposium; "When ... the elements of hot and cold, moist and dry, attain the harmonious love of one another and blend in temperance and harmony, they bring to men, animals and vegetables health and wealth."  
(Tr., Jowett, 313.)

<sup>7</sup> Boethius, The Consolation of Philosophy, tr., Chaucer, BK IV, Metrum vi.

<sup>8</sup> Bembo, Gli Asolani, 110-111.

<sup>9</sup> *ibid.*, 111.

<sup>10</sup> Capellanus, The Art of Courtly Love, 162. Castiglione says the same thing; "A woman ought ... to be more circumspect, and to take better heede that she give no occasion to bee ill reported of, and so behave her selfe, that she be not onely not spotted with any fault, but not so much as with suspition. Because a woman hath not so manie waies to defend herselfe from slanderous reportes, as hath a man." (The Courtier, 456.)

<sup>11</sup> Spenser's letter to Sir Walter Raleigh, The Works of Spenser: A Variorum Edition, I, 167.

<sup>12</sup> Sir Thomas Elyot, like Spenser, concerns himself with the education of women. He preaches constancy just as Spenser does: "I perceyued, that without prudence and constancy, women aught be broughte lyghtely into errour & folly, and made therefore vnmeete for that companye, where vnto they were ordeyned: I mean to be assistance & comfort to man through theyr fidelitie." (The Defence of Good Women, 56.)





- 13 Amoret is given exactly the same description:

At last the most redoubted Britonesse,  
 Her louely Amoret did open shew;  
 Whose face discoured, plainly did expresse  
 The heavenly pourtaict of bright Angels hew.  
 (IV, v, 13)

- 14 Castiglione, The Courtier, 593.  
 15 *ibid.*, 602.  
 16 Burton, Anatomy, III, 11.  
 17 See Lewis, The Allegory of Love, 345-346.  
 18 Letter to Raleigh, *ibid.*, 168.  
 19 Capellanus, The Art of Courtly Love, 194.  
 20 Plato, Symposium, tr., Jowett, 302.  
 21 Bembo, Gli Asolani, 137.  
 22 Capellanus, The Art of Courtly Love, 9-10.  
 23 Letter to Raleigh, *ibid.*, 167.



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